

1968  
Nov. 24



handel and haydn society

thomas dunn,  
music director

154th season


a welcome to the

new season . . .

**Handel and Haydn Society**

greetings

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# HANDEL AND HAYDN SOCIETY

## 154th

### season

### 1968-69

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*Assistant Conductor* Donald Teeters

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# *The Handel and Haydn Society*

THE HANDEL AND HAYDN SOCIETY is unique among American musical organizations. Founded in 1815, it is the oldest musical society in America, still actively engaged in presenting concert series before the public. Two organizations of greater antiquity, the Stoughton Musical Society of Stoughton, Massachusetts (1802), and the Cecilia Society of Charleston, South Carolina (1762), retain their corporate identity, but they cannot be considered active in the performing arts.

Three years after its founding, the Handel and Haydn Society presented the first complete performance in America of Handel's *Messiah*. Since then, not a year has passed in which the Society has failed to perform this great work at least once during the concert season. It is not surprising, therefore, that the Society is best known and revered for its annual performances of *Messiah*—now an entrenched Boston tradition—and for its remarkable longevity.

But the important place which the Handel and Haydn Society has occupied in the cultural development of Boston and the United States cannot be attributed simply to age or identification with a particular musical work.

The Handel and Haydn Society was founded when Boston, then a bustling seaport community of 40,000 inhabitants, was not yet incorporated as a city. James Madison was President of the United States at the time, his office having been filled by only three predecessors. The War of 1812 had only recently come to an end, and America, still largely unpopulated and uncivilized, consisted of thirteen original colonies plus only five additional sovereign states.

America was, essentially, a musical desert: choral music consisted mainly of psalm-tunes; symphony orchestras, as we know them, did not exist; the music of the great European composers was mostly unknown.

One man who brought life to this musical desert and played a major role in the founding and early development of the Handel and Haydn Society was Johann Christian Gottlieb Graupner. Graupner was a thoroughly trained professional musician who came to America from Germany by way of London at the end of the eighteenth century. While in London, he played under Josef Haydn in the Salomon concerts (1791-92). Upon his arrival in Boston, Gottlieb Graupner opened a studio for instruction in music, and not many years later he founded the first symphony orchestra, the Philharmonic Society. It was this orchestra, consisting of amateurs and a few professionals, which played in the first public performance by the Handel and Haydn Society on December 25, 1815.

Throughout most of the nineteenth century, choral societies were a dominating force in American musical life. Preeminent among the musical societies and in the forefront of musical developments in this country was the Handel and Haydn Society. All this was to change with the advent of professional symphony orchestras in the last quarter of the nineteenth century. In the meantime, however, the fame of the Handel and Haydn Society spread far and wide.

By the time the Boston Symphony Orchestra was founded in 1881 by Henry Lee Higginson, an Associate Member of the Handel and Haydn Society, the Society had already presented over six hundred concerts of oratorio, operatic arias and overtures, and orchestral music; had accumulated a fine library of music and was responsible for the publication of much of it; had held five major music festivals in Boston and had taken part in

two in New York; and had performed on countless public occasions where the stage was shared with such celebrities as President James Monroe, Daniel Webster, Grand Duke Alexis of Russia, President John Tyler, Edward Everett, and Ralph Waldo Emerson.

A partial list of the Society's vast repertory included the first performances in Boston of Haydn's *Creation* (1819), Mendelssohn's *Elijah* (1848), Beethoven's *Ninth Symphony* (1853), and Handel's *Dettingen Te Deum* (1862); and the first performances in America of Handel's *Messiah* (1818), *Samson* (1845), *Solomon* (1855), *Israel in Egypt* (1859), and *Joshua* (1876), Bach's *Passion According to St. Matthew* (1874), *Christmas Oratorio, Parts I and II* (1877), *Mass in B Minor*, in part (1887), Verdi's *Mazzoni Requiem* (1878), and a host of other works by minor composers.

The nineteenth century, which gave birth to the Handel and Haydn Society and saw it flourish, left its mark upon choral societies. This was an era of excesses in fashion, architecture, and musical tastes. Musical organizations and performances were often prized more highly for their quantity than their quality. Characteristic of the times were the mammoth public festivals, such as the great World's Peace Jubilee held in Boston in 1872. The promoter of this event, Patrick Sarsfield Gilmore, amassed astounding forces for the occasion—a chorus of 20,000 voices and an orchestra of over 1,500 instrumentalists. Gilmore, the P. T. Barnum of the musical world, and his extravaganzas were extreme examples, of course. Nonetheless, the membership of choral societies generally could be numbered in the several hundreds. There were times when the Handel and Haydn Society performed concerts with as many as five to six hundred choristers; three to four hundred were commonplace. Though the Handel and Haydn Society would no longer attempt to assemble a chorus

of that size, even if it could, it is of interest that a number of choral societies of similar vintage in England and America still carry on the tradition of large numbers and have a devoted following.

The advent of professional symphony orchestras in major American cities at the end of the nineteenth century and the beginning of the twentieth brought the dominant role of the great choral societies to an end. The preponderance of public interest shifted to symphonic music and, to a lesser extent, opera. Yet, for some time thereafter, the Handel and Haydn Society could actually still boast (and has pictures in its archives to prove it) that, on occasion, perspective ticket buyers stood in line for blocks, so as not to miss a particular concert. But such overwhelming demand was no longer the rule, and the competition for audiences became progressively more difficult to meet.

An evaluation of the vast social, cultural, and economic changes which had an effect upon the Handel and Haydn Society and other choral societies is not within the scope of this essay, but it is probably safe to say that two of the most important factors were the shift of audience interest and the transfer of interest of the majority of professional musicians to other musical forms. As this occurred, choral societies became more isolated from the mainstream of musical activity, and, of those societies which survived, many turned inward to derive comfort from continuing the repertory and traditions and to bask in the glory of that era when they were at their zenith.

The Handel and Haydn Society was no exception. Though vastly more fortunate than some of its counterparts, it fell upon difficult, less glorious times. Surrounded by a great variety of musical organizations and activities, the Society discontinued its practice of including instrumental and operatic numbers in its programs, and with it

went much of the vigor, inventiveness, and progressive spirit which had characterized most of the Society's first century.

Happily, however, the end of this odyssey does not coincide with the end of the nineteenth century and is yet to be written. The Handel and Haydn Society continued regularly to present concert seasons in which there were many performances of great merit, performances which would be difficult to match by any of its competitors. It must also be admitted that there were some performances of which the Society was less than proud.

In the years immediately preceding its 150th anniversary, the Society could still take pride in certain of its recent accomplishments; it had the pleasure of recording Handel's *Messiah* and Brahms' *Requiem* commercially, of receiving the first invitation ever extended to a chorus outside of England to participate in the Three Choirs Festival, of making the first televised performance of *Messiah* for the National Educational Television Network, and of seeing itself featured in a number of national magazines, such as *Time* and *Newsweek*. In order to commemorate this important anniversary, the Governors of the Society voted in favor of sponsoring an International Choral Festival in Boston, a festival in which fifteen choruses from eleven countries participated. The enthusiasm which the festival generated among the participants was, in many ways, reminiscent of the heyday of the great choral societies.

Significantly, however, the Governors of the Society chose the occasion to be more than a celebration of the past. In their minds, the anniversary was rightly viewed as the end of an era, but, more importantly, as the beginning of a new one in which the Society would re-assess its position and its goals and reorganize itself so as to introduce new life and direction into its activities.

The 1968-69 concert season of the Handel and Haydn Society is evidence of the fresh musical approach resulting from the Society's reinvigoration and reorientation. Though choral music continues to be the Society's special domain and primary interest, henceforth choral music will be presented as part of a balanced program distinguished by its variety, innovation, and adherence to highest standards of musical scholarship and performance. Programs will include instrumental numbers and will involve various media in the performing and visual arts. Repertory will encompass the works of composers in many musical periods, and contemporary music will be given a fair hearing. Programs will be designed so that audiences may hear both familiar and unfamiliar works and discover for themselves what a storehouse of musical treasures exists to be heard and enjoyed.

The Handel and Haydn Society's traditional performances of *Messiah* will continue, albeit in a variety of untraditional ways. The orchestration for the performances in 1968 is that which Handel used for the Foundling Hospital performance in 1754. The balance of forces approximate those of Handel's time and involve somewhat smaller choral and orchestral forces than those customary in the nineteenth century and customarily employed by the Society in the past.

Friends of the Handel and Haydn Society need not fear that this most traditional of Boston's ancient organizations has lost its fondness or respect for tradition. Quite the contrary. Motivated by a great respect for tradition, the Society is determined that it must continue to earn the traditions it has inherited from the past and, through the vigor with which it pursues its new role, establish new precedents which will become the traditions of tomorrow.

GEORGE E. GEYER

# HANDEL AND HAYDN SOCIETY

NOVEMBER 24 | SYMPHONY HALL | 3:00

THOMAS DUNN, *Music Director*

JANE STRUSS, contralto  
SETH McCOY, tenor  
JOHN REARDON, baritone

SHELDON SHKOLNIK, piano

St. Paul Boys Choir  
Theodore Marier, *Music Director*

The Chorus of the Handel and Haydn Society

Members of the Boston Philharmonia,  
Robert Brink, *Concertmaster*

MENDELSSOHN Die erste Walpurgisnacht, Op. 60

*Intermission*

SCRIABIN Concerto for Piano and Orchestra in F sharp minor,  
Op. 20  
Allegro  
Andante [Theme and Variations]  
Allegro moderato  
*Mr. Shkolnik*

HOLST The Hymn of Jesus, Op. 37  
Prelude  
The Hymn

Mr. Shkolnik plays the Steinway Piano

*Baldwin Piano*

## DIE ERSTE WALPURGISNACHT

### *Ein Druid*

Es lacht der Mai!  
Der Wald ist frei  
Von Eis und Reifgehänge.  
Der Schnee ist fort;  
Am grünen Ort  
Erschallen Lustgesänge.

Ein reiner Schnee  
Liegt auf der Höh';  
Doch eilen wir nach oben,  
Begehn den alten heil'gen Brauch,  
Allvater dort zu loben.  
So wird das Herz erhoben.

### *Die Druiden*

Die Flamme lodre durch den Rauch!  
Begeht den alten heil'gen Brauch,  
Allvater dort zu loben!  
Hinauf! hinauf nach oben!

### *Einer aus dem Volke*

Könnt ihr so verwegen handeln?  
Wollt ihr denn zum Tode wandeln?  
Kennet ihr nicht die Gesetze  
Unsrer strengen Überwinder?  
Rings gestellt sind ihre Netze  
Auf die Heiden, auf die Sünder.  
Ach sie schlachten auf dem Walle  
Unsre Väter, unsre Kinder!  
Und wir alle  
Nahen uns gewissem Falle.

### *Chor der Weiber*

Auf des Lagers hohem Walle  
Schlachten sie uns unsre Kinder!  
Und wir alle  
Nahen uns gewissem Falle.

### *Ein Druid*

Wer Opfer heut  
Zu bringen scheut,  
Verdient erst seine Bande.  
Der Wald ist frei!  
Das Holz herbei,  
Und schichtet es zum Brande!  
Doch bleiben wir  
Im Buschrevier  
Am Tage noch im stillen,  
Und Männer stellen wir zur Hut,  
Um eurer Sorge willen,  
Dann aber lasst mit frischem Mut,  
Uns unsre Pflicht erfüllen!

## THE FIRST WALPURGIS NIGHT

### *A Druid*

*May is laughing!  
The forest is free  
Of ice and frosty pendants.  
The snow is gone  
And joyous singing  
Echoes on the green.*

*Pure snow  
Lies on the height;  
Let us hasten to ascend it,  
To observe the ancient holy rite,  
There to praise the Father of all.  
Thus will the heart be lifted up.*

### *The Druids*

*The flame glows through the smoke!  
Observe the ancient holy rite,  
To praise the Father of all.  
Aloft! aloft!*

### *A Woman of the People*

*Could you act so rashly?  
Would you go to your death?  
Know you not the edicts  
Of our stern conquerors?  
Their nets are laid  
About the heathen sinners.  
They are slaughtering our fathers  
And our children on the ramparts!  
And we all  
Approach most certain doom.*

### *Chorus of Women*

*On the encampment's high ramparts  
They slaughter our children!  
And we all  
Approach most certain doom.*

### *A Druid*

*Whoever shrinks  
From doing sacrifice today  
Deserves his fetters.  
The forest is free!  
Bring the wood  
And pile it high for burning!  
Then let us keep  
To the thicket  
During the day, but silently,  
And let us place men on watch  
For your protection's sake;  
But with fresh courage then,  
Let us fulfill our duty!*

### *Chor der Wächter*

Verteilt euch, wackre Männer, hier  
Durch dieses ganze Waldrevier  
Und wachet hier im stillen,  
Wenn sie die Pflicht erfüllen.

### *Ein Wächter*

Diese dumpfen Pfaffenchristen,  
Lasst uns keck sie überlisten!  
Mit dem Teufel, den sie fabeln,  
Wollen wir sie selbst erschrecken!  
Kommt! mit Zacken und mit Gabeln  
Und mit Glut und Klapperstöcken  
Lärmen wir bei nächt'ger Weile  
Durch die engen Felsenstrecken.  
Kauz und Eule  
Heul' in unser Rundgeheule!

### *Chor der Wächter*

Kommt mit Zacken und mit Gabeln  
Wie der Teufel, den sie fabeln,  
Und mit wilden Klapperstöcken  
Durch die engen Felsenstrecken!  
Kauz und Eule  
Heul' in unser Rundgeheule!

### *Ein Druide*

So weit gebracht,  
Dass wir bei Nacht  
Allvater heimlich singen!  
Doch ist es Tag  
So bald man mag  
Ein reines Herz dir bringen.  
Du kannst zwar heut'  
Und manche Zeit  
Dem Feinde viel erlauben.  
Die Flamme reinigt sich vom Rauch:  
So reinig' unsern Glauben!  
Und raubt man uns den alten Brauch:  
Dein Licht, wer will es rauben!

### *Ein christlicher Wächter*

Hilf, ach hilf mir, Kriegsgeselle!  
Ach, es kommt die ganze Hölle!  
Sieh, wie die verhexten Leiber  
Durch und durch von Flamme glühen!  
Menschen-Wölf' und Drachen-Weiber,  
Die im Flug vorüberziehen!  
Welch entsetzliches Getöse!  
Lasst uns, lasst uns alle fliehen!  
Oben flammt und saust der Böse;  
Aus dem Boden  
Dampfet rings ein Höllenbroden!

### *Chorus of Watchmen*

*Deploy yourselves here, gallant men,  
Throughout this wooded district  
And watch here silently to see  
If they fulfill their duty.*

### *A Watchman*

*Let us boldly outwit  
These stupid monkish Christians!  
Let us terrify them  
With the very devil they invent!  
Come with prongs and forks  
And with torches and rattles!  
Let us make a din by night  
Among the narrow stretches of rocks.  
Let owls and nightbirds  
Join our howling!*

### *Chorus of Watchmen*

*Come with prongs and forks  
Like the devil they invent,  
And with wild rattles  
Through the narrow passes!  
Owls and nightbirds  
Howl in our howling!*

### *A Druid*

*Thus far  
We sing by night  
To the Father of all in secret.  
But it will be day  
When a pure heart  
Is ready to be brought.  
Even today,  
And many a time  
Thou canst permit much to the foe.  
The flame purifies itself of smoke:  
So purify our faith!  
And though they rob us of our  
ancient customs,  
Who would rob us of thy light?*

### *A Christian Watchman*

*Help, O help me fellow soldiers!  
All Hell advances!  
See how the bewitched bodies  
Glow through and through with flame!  
Wolf-men and dragon-women  
Who go over in flight!  
What a dreadful din!  
Let us all flee!  
Above, the evil one blazes and whistles,  
From the ground streams round  
Bubbling up from Hell!*

*Chor der christlichen Wächter*

Schreckliche verhexte Leiber,  
Menschen-Wölf und Drachen-Weiber!  
Welch entsetzliches Getöse!  
Sieh, da flammt, da zieht der Böse!  
Aus dem Boden  
Dampfet rings ein Höllenbroden!

*Chor der Druiden*

Die Flamme reinigt sich vom Rauch:  
So reinig' unsern Glauben!  
Und raubt man uns den alten Brauch,  
Dein Licht, wer will es rauben!

Chorus of Christian Watchmen

*Horrible, bewitched bodies,  
Wolf-men and dragon-women!  
What a dreadful din!  
Look how the evil one blazes;  
From the ground streams round  
Bubbling up from Hell!*

Chorus of Druids

*The flame purifies itself of the smoke:  
So purify our faith!  
And though they rob us of our ancient  
customs,  
Who would rob us of thy light!*

THE HYMN OF JESUS

Vexilla regis prodeunt,  
Fulget Crucis mysterium,  
Quo carne carnis Conditor  
Suspensus est patibulo.

Pange lingua gloriosi,  
Praelium certaminis  
Et super crucis trophaeum  
Dic triumphum nobilem  
Qualiter Redemptor orbis  
Immolatus vicerit. Amen.

*Prelude*

*The royal banners forward go,  
The Cross shines forth in mystic glow  
Where he, as man, who gave man breath,  
Now bows beneath the yoke of death.*

*Sing my tongue, the glorious battle,  
Sing the winning of the fray;  
Now above the cross, the trophy,  
Sound the high triumphal lay:  
Tell how Christ, the world's Redeemer,  
As a victim won the day. Amen.*

*The Hymn*

Glory to thee, Father! Amen.  
Glory to thee, Word! Amen.  
Glory to thee, O Grace! Amen.  
Glory to thy Glory!

We praise thee, O Father; we give thanks to thee, O shadowless light! Amen.

Fain would I be saved: And fain would I save. Amen.  
Fain would I release: And fain would I be released. Amen.  
Fain would I be pierced: And fain would I pierce.  
Fain would I be borne: Fain would I bear.  
Fain would I eat: Fain would I be eaten.  
Fain would I hearken: Fain would I be heard.  
Fain would I be cleansed: Fain would I cleanse.  
I am mind of All! Amen.  
Fain would I be known.

Divine Grace is dancing:  
Fain would I pipe for you. Dance ye all! Amen.  
Fain would I lament. Mourn ye all! Amen.  
The Heav'nly Spheres make music for us;  
The Holy Twelve dance with us;  
All things join in the dance!  
Ye who dance not, know not what we are knowing. Amen.

Fain would I flee: and fain would I remain. Amen.  
Fain would I be ordered: And fain would I set in order.  
Fain would I be infolded: Fain would I infold.

I have no home; In all I am dwelling.  
I have no resting place: I have the earth.  
I have no temple; And I have Heav'n.

To you who gaze, a lamp am I: Amen.  
To you that know, a mirror. Amen.  
To you who knock, a door am I:  
To you who fare, the way. Amen.

Give ye heed unto my dancing:  
In me who speak, behold yourselves;  
And beholding what I do,  
Keep silence on my mysteries.  
Divine ye in dancing what I shall do,  
For yours is the passion of man that I go to endure.  
Ye could not know at all  
What thing ye endure, had not the Father sent me to you as a Word.  
Beholding what I suffer, ye know me as the Sufferer.  
And when ye had beheld it, ye were not unmoved.  
But rather were ye whirled along; ye were kindled to be wise.  
Had ye known how to suffer, ye would know how to suffer no more.  
Learn, and ye shall overcome.  
Behold in me a couch; rest on me!  
When I am gone, ye shall know who I am;  
For I am in no wise that which now I seem.  
When ye are come to me, then shall ye know:  
What ye know not, will I myself teach you.

Fain would I move to the music of holy souls!  
Know in me the word of wisdom!  
And with me cry again:

Glory to thee, Father! Amen.  
Glory to thee, Word! Amen.  
Glory to thee, Holy Spirit! Amen.

*You are cordially invited to become  
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# Thomas Dunn

IN AN AGE OF SPECIALIZATION, rare indeed is the thoroughly versed, all-around musician that typified the 17th, 18th and 19th Century classical masters. But Thomas Dunn is that very rare craftsman—harpichordist, organist, musicologist, choral conductor, orchestral conductor, and teacher.

His approach to conducting has been described as "modesty in the face of genius, seeking out the composer's intent, never wilfully imposing his own 'interpretation.' " His vast audiences, and critics, long ago realized that "... whatever Mr. Dunn tackles musically, is worth doing and done memorably well."

Mr. Dunn is widely known and acclaimed for his achievements as conductor and music director of the Festival Orchestra and Chorus of New York, and for his recordings with RCA and Decca.

Since assuming in 1967 the added responsibilities as music director and conductor of the Handel and Haydn Society, America's oldest active choral society, he has received even more critical acclaim, climaxed last year with his dynamic concerts in Symphony Hall.

In addition to these duties, Mr. Dunn is also director of music at New York's Church of the Incarnation, and is Editor-in-chief of E. C. Schirmer Music Publishers.

A graduate of Johns Hopkins University in 1946, the Peabody Conservatory of Music, 1946, and of Harvard University, 1948, Mr. Dunn studied conducting as a Fulbright Scholar at the Royal Conservatory in Amsterdam, the Netherlands, where he was awarded that country's highest award in music, the Diploma in Orchestral Conducting.

At the Peabody Conservatory, Mr. Dunn received a three-year full schol-



arship in organ and the Thomas Prize for interpretation and musicianship.

Mr. Dunn has studied with Charles Courboin, organist of Saint Patrick's Cathedral, New York; Virgil Fox; E. Power Biggs; Ernest White; in choral conducting with Robert Shaw, then associate conductor of the Cleveland Orchestra; G. Wallace Woodworth, Harvard University; and Ifor Jones, conductor of the Bach Choir of Bethlehem, Pa.; harpsichord with Gustav Leonhardt, Hochschule für Musik, Vienna; and the late Dr. Anton van der Horst, conductor of the Netherlands Bachvereeniging and Professor of Orchestral Conducting, Royal Conservatory, Amsterdam.

Mr. Dunn has been organist of the Third Lutheran Church of Baltimore; organist and choirmaster of the Cathedral of the Incarnation, Baltimore; Director of Music of Saint Paul's Church, Chestnut Hill, Philadelphia; and an instructor of theory and applied music at the Peabody Conservatory of Music.

He was also an instructor of music history at Swarthmore College, and conductor of its glee club and orchestra, a lecturer in the Institute for Humanistic Studies for Executives of the University of Pennsylvania, and on the faculty of the School of Sacred Music of Union Theological Seminary, New York.

JANE STRUSS, contralto, received her musical training at Boston University, studying voice with David Blair McCloskey and piano with Louis Cornell, and she is presently a student of Ludwig Bergmann of the University's voice faculty. Miss Struss has appeared as soloist with the John Oliver Chorale and with the Cantata Singers with conductors Leo Collins, G. Wallace Woodworth, and Leon Kirchner. She has twice been awarded a Fromm Foundation Fellowship to the Berkshire Music Center at Tanglewood where she appeared in recital, as soloist in several choral concerts, and at a prelude concert with pianists Claude Frank and Lillian Kallir. She is well known in the Boston area, having sung for the Brookline Library Music Association, at Harvard University, and at the Gardner Museum.

JOHN REARDON, baritone, of the Metropolitan Opera, studied voice with Martial Singher. He sings regularly with other opera companies in New York, Washington, Santa Fe, Boston, Houston, New Orleans, Cincinnati, and Dallas, as well as in Europe. Mr. Reardon is well known for his portrayals of Don Giovanni, Pelleas, Count Almaviva, Scarpia, and Papageno, and he is also very much at home in contemporary opera. His world premieres include Douglas Moore's "Wings of the Dove," Gian Carlo Menotti's "Labyrinth," and "The Saint of Bleeker Street," and "Mourning Becomes Electra" by Marvin David Levy. Mr. Reardon is equally as busy in concerts and on television. His orchestra engagements include Britten's "War Requiem," Haydn's "Creation," and "The Seasons," and Bach's "St. Matthew Passion." He has appeared on the Bell Telephone Hour, and among his recordings are "The Old Maid and the Thief," "The Rake's Progress," and "La Boheme." Mr. Reardon can be heard on RCA Victor, Columbia, Decca, Desto, Serenus, and Seraphim records.

SETH MCCOY, tenor, received an appropriate tribute after his recent performances with the Cleveland Orchestra in its revival of Handel's *Semele*: "Perhaps the most wonderful characterization of all was *Jupiter*, sung by Seth McCoy. A truly great artist, he brought to his portrayal a nobility of utterance, infallible intonation, faultless diction, and freedom of rhythmic impulse." Rave notices are not uncommon to Mr. McCoy, whose career began in 1963 with a North and South American tour as soloist with the Robert Shaw Chorale. Enthusiasm marks his frequent appearances in Philharmonia Hall, the most recent a 1968 performance of Verdi's Requiem. A winner of the Marian Anderson scholarship, Mr. McCoy has also distinguished himself in opera.

SHELDON SHKOLNIK, pianist, made his debut at age nineteen with the Chicago Symphony, playing the Rachmaninoff Second Piano Concerto. Since that time his concert career has included extensive recital appearances in Europe and South America. In 1964 he played in the Busoni International Piano Competition, and he has recently appeared with the Kansas City Philharmonia, the Chicago Symphony, and the Festival Orchestra in New York. Mr. Shkolnik received his training under Rudolph Ganz and Mollie Margolies at Chicago Musical College and from Mme. Rosina Lhevinne at the Juilliard School of Music. He has been the winner of numerous competition awards including the Oliver Ditson Foundation Award, the Allied Artists Award given by the Society of American Musicians, and the award of the Concert Artists Guild. Last Spring, in his Boston debut, Mr. Shkolnik appeared with the Handel and Haydn Society in Ralph Vaughan Williams' "Fantasia on the 'Old 104th' Psalm Tune." He appeared last year with the Boston Philharmonia in Shostakovich's First Piano Concerto.

## Program Notes

### MENDELSSOHN Die erste Walpurgisnacht, Op. 60

LIKE MANY A CULTURED, well-to-do young man Mendelssohn made the "grand tour" of Europe in the years 1830 to 1832. His impressions of people and places have been preserved in a series of travel letters which are extraordinarily vivid and perceptive; his love of good company and his keen musical judgment pervade them. In a letter from Rome (Feb. 22, 1831) to his sister, Fanny, the composer mentions for the first time his preoccupation with "what might become a new type of cantata: *Die erste Walpurgisnacht* on a text by Goethe." The subject excited his imagination more than the *Hebrides* Overture or Symphonies 3 and 4 which were being sketched at the same time. The choral portions of the cantata were apparently completed within a few weeks but the "Saxon" overture (as Mendelssohn called it) was not ready until a year later.

The night of the first day in May derives its name from St. Walpurga who assisted in the conversion of the Saxons to Christianity. Her feast day was the occasion for a gathering of witches and evil spirits on the summit of the Brocken, highest peak in the Harz Mountains. Goethe traces the origin of this popular legend to the wild stories of people like the Christian guards who saw the Druids dressed as demons running through the forest and making hideous noises to terrify undesired witnesses at their ritual sacrifice. The action of the cantata is set early in a period of Christian domination of an area previously under Druidic control. The Druids, urged on by their priest, offer a flaming holocaust to mark the beginning of spring. The Christians who guard the area (to prevent its use for pagan rites) look up and are frightened by the "hellish brood" on the mountain. The cowardly Christians come off a sorry second to the noble Druids, a fact which Mendelssohn clearly underscores in his music. At the time Goethe wrote the "ballade" he was thoroughly unenthusiastic about Christianity. Even so, his romanticized portrait of the ancient religion hardly concords with Julius Caesar's report that the Druids were in the habit of offering human sacrifices.

The premiere of *Die erste Walpurgisnacht* took place in Berlin in January, 1833 at Mendelssohn's third subscription concert, sharing the program with the new *Hebrides* Overture, Beethoven's G major piano concerto, and Weber's *Grand Duo Concertant* for clarinet and piano. The reviewer for the *Allgemeine musikalische Zeitung* thought that the work did not achieve the good effect expected because of the [poor] choice of poem, a lack of melody, and an "excessively affected display of modulation and instrumental effects." He saw in this work (especially the introduction) the expression of an instrumental composer continuing the tradition of Beethoven's late works. The definitive version of the cantata, prepared by Mendelssohn in 1843, enjoyed considerable popularity in the 19th and early 20th centuries but has suffered eclipse along with most of the composer's other works. Sir Julius Benedict pronounced it "full of solid grandeur and overflowing with the rich ideas of his teeming fancy." Friedrich Zander, an essayist writing in 1862, found it "a masterpiece full of supreme beauty and one of the most eminent artistic achievements of its type." Boston heard the *Walpurgisnacht* for the first time (twice on the same evening!) in 1862. The Handel and Haydn society did not produce the work until 1907. On that

occasion the part of the old woman was sung by Louise Homer, and Edward Johnson, later general manager of the Metropolitan Opera Company, was the tenor soloist.

Mendelssohn delayed composing the overture until he had settled on what its descriptive content should be. Its first (and largest) section depicts violent winter storms in the mountains. The power of the tempest ebbs, renews itself, and finally yields to the woodwinds in the second section entitled "transition to spring." This leads directly to a jubilant announcement of the victory of spring and the call to sacrifice (soloist answered by the chorus). An old woman warns that the mountain has been forbidden to them by their Christian conquerors who, if defied, will slaughter their women and children. Disregarding this warning, the priest who is to offer the sacrifice commands that wood be brought; the chorus, repeats his words with rising enthusiasm, culminating in a mighty "Hinauf!" (upwards). The noble solemnity of the first half of the movement gives way to agitated dotted rhythms as the Druids resolve to perform the appointed rites. There is an abrupt transition to the next movement: the stationing of stealthy look-outs.

A bass recitative introduces a bizarre chorus of the sentries: "Kommt! mit Zacken und mit Gabeln." An English translation could never reproduce the harsh consonants and howling vowels of Goethe. Cellos, basses, and percussion are joined by higher instruments with a trill-plus-staccato figure. One need not explain why the composer of the *Symphonie fantastique* approved strongly of this passage. The frenzied mood is continued in the orchestra with *forte-piano* alterations, trills, and frantic agitation. The chorus is thrown against it: male voices, then female voices, finally the full chorus. Prominent at the climax is the soprano high *e* on "heul" and the tense chromatic motion in all voices. A brief transition carries us to the offering place of the Druids and an atmosphere of religious wonder. The priest acts as precentor, the people responding first solemnly then excitedly at the mention of the flame of sacrifice. Down lower on the mountain the terrified Christian guards, witnessing the "apparitions" designed to conceal the religious ceremony, decide to flee.

The guards' flight from the scene is suddenly interrupted as we return to the mountain top and the continuation of the scene of sacrifice. Mendelssohn indicates a slightly faster tempo than before. The Druids sing exultantly, "The flame frees itself from the smoke," *fortissimo* and deliver an apotheosis of the light which comes from the Father of all and cannot be torn from the hearts of his worshippers. Mendelssohn does not shrink from a plagal (Amen) cadence, a hallmark of conventional 19th century religious music which sounds a bit sanctimonious in these surroundings.

J. H. DYER

## SCRIABIN Piano Concerto in F sharp minor, Op. 20

ALEXANDER SCRIABIN (1872-1915) was, like Chopin, a composer devoted almost exclusively to the creation of music for the piano. Sixty-eight of his seventy-four *opera* are for the keyboard. Upon graduating from the Moscow Conservatory

he won a gold medal for his piano playing and after a five-year sojourn in the West he returned to the Conservatory as an instructor in piano (1897). Five years later he resigned his post, accepting a yearly stipend from the publisher V. Belaieff which enabled him to devote himself to composition. In 1905 he finished his *Third Symphony* ("Divine Poem"), began the *Poem of Ecstasy*, and commenced the last ten aberrant years of his life by deserting his wife and children.

During this time he was profoundly influenced by Theosophy, an occult religious-philosophical movement based on Indian modes of thought and with affinities to western mysticism. Scriabin attempted to make his music subserve these occult doctrines but never actually succeeded. His chief aim was to bring all humanity to a supreme ecstasy followed by "an awakening to another existence." This final consummation was to be prepared by a *Mystery* involving thousands of participants in a liturgico-artistic ceremony to take place in an Indian temple. Wagner's synthesis of the arts is here raised to the *n*th power and shot through with mysticism: poetry, music, mime, dance, color, even odors are to be united in bringing on the final ecstasy and subsequent cataclysm.

Scriabin's single piano concerto is rather far removed from this atmosphere and from the advanced chromaticism of his late works. It has the standard three movements but the unusual key scheme: f# minor—F# major—f# minor. The score is sprinkled with quixotic remarks *à la Satie*: "with little importance; like the sun after a storm; vanishing." The concerto abounds with solo passages for the instruments of the orchestra. (The clarinet seems to be the favorite in this regard.) The proliferation of Chopinesque harmonies and melodic figures needs scarcely to be pointed out. B. Asafiev contrasts this concerto's intimacy to the more extrovert style of Rachmaninov, remarking that the "thinned out web of the concerto" permits Scriabin to carry themes and ornaments to an extreme of "delicacy and undulation." Be that as it may, bravura handfuls of chords are by no means lacking.

Popular at one time, the Scriabin *Concerto* has been seldom heard recently; virtuosity, sensitivity, and a polished sense of ensemble are all necessary for success. None of the movements present any striking formal innovations. The piano plays almost constantly: either thematic material or, as in the development of the first movement, passage work and arabesques. The charming 16-measure theme of the slow movement passes through five variations. Variations 1, 4, and 5 are lyric while 2 and 3 tend to be more dramatic. The recapitulation of the last movement does not range through as many keys as does the corresponding portion of the first movement. The tonal center is obscured at the descending chromatic bass preceding the F# major climax (strings in unison) which is *de rigueur* somewhere in a romantic concerto.

J. H. DYER

## HOLST The Hymn of Jesus, Op. 37

FOR GUSTAV HOLST (1874-1934) the road to recognition was a slow one, fraught with many difficulties and setbacks. With few exceptions (e.g., *The Planets*) his work was not greeted enthusiastically by the English public. He was bothered

by neuritis and had to abandon the piano for the trombone while in his teens. However, the experience of playing with an orchestra proved to be invaluable in revealing to the composer the inner workings of that grandest of all instruments. Because he found it difficult to hold even a pen many of his works were dictated. He genuinely loved his teaching positions at St. Paul's Girls School and Morley College as well as his association with the enthusiastic amateur musicians at Thaxted in Essex where he had a small cottage. Holst's interest in the exotic and the mystic predated the preparation of the text for the *Hymn of Jesus* by many years. He learned Sanskrit to translate hymns from the Rig Veda which he set to music: one group for solo voice and four groups for chorus. His Sanskrit studies at this period (1907-1912) inspired the composition of the one-act chamber opera *Savitri* based on an episode from the Mahabharata.

The text of the *Hymn of Jesus* is drawn from a fragment of the apocryphal *Acts of John*; this particular fragment was not discovered until the beginning of the century. The *Acts* are the earliest of a number of 2nd-3rd century "novels" purporting to give accounts of the activities of the Apostles on their missionary journeys. They reflect widely divergent viewpoints along the spectrum from Orthodoxy to Gnosticism. Because of the recognized pseudepigraphical character of these books and because of the heterodox beliefs they propagated Church councils regularly condemned them. The council held at Nicaea in 787 said of the *Acts of John* that they "deserve to be consigned to the fire." Something like this might have happened since we have only about 70 per cent of the original.

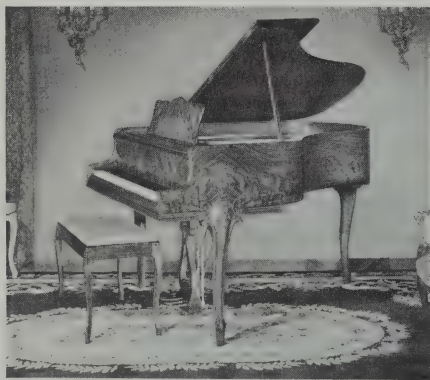
The *Hymn of Jesus* is part of a sermon which John supposedly delivered at Ephesus. It was no doubt intended to supplement the passage in *Matthew*: "And having sung a hymn they went out to the Mount of Olives" (*Matt.*: 26-30). In the *Acts* the hymn is introduced by this passage which Holst did not include: "Now before he was taken by the lawless Jews—by them who are under the law of the lawless Serpent—he gathered us together and said: "Before I am delivered over unto them we will hymn the Father, and so go forth to what lieth before us. Then bidding us to make as it were a ring by holding each other's hands, with him in the midst, he said: "Answer 'Amen' to me." Then he began to hymn and say: "Glory . . ." Holst's translation is quite admirable in preserving the ecstatic poetic elevation of the original Greek hymn which was probably well known in Gnostic circles.

The introduction to the hymn is based on two plainsong hymns associated with Christ's Passion: "Pange lingua gloriosi praelium certaminis" and "Vexilla regis" (both by the 6th century poet Venantius Fortunatus). They are accompanied with appropriate modal harmonies. This introduction serves much the same purpose as the passage quoted in the preceding paragraph but how effectively it captures the mood of impending tragedy against which are heard the opening words of the Hymn proper: "Glory to thee, Father!" This is answered by the rising "Amen" of the boys chorus placed apart from the main body of singers. It is a recurrent refrain which Holst found in the original Greek text. By the time we hear the massive C major chord after "O shadowless light!" the composer has paraded forth some of the techniques most characteristic of him: modal progressions, the stepwise descending bass, dramatic juxtaposition

of unrelated chords, "piling-up" of voices (including the not-too-successful spoken canon), and frequent shifts of meter in the interest of a correct declamation of the words.

At "Fain would I be saved—And fain would I save" the chorus is divided into two equal groups as the parallelism of the poem suggests. The boys' "Amen" closes many of the paired statements. The dance of Divine Grace is in 5/4 meter with percussive quarter and eighth notes. The intensified alteration of choruses and the heightened dissonances culminate in the ecstatic harmonies of "To you who gaze, a lamp am I" (simultaneous F and F# chords on "gaze"). From this point on Holst begins to pull together the threads of his composition: the plainsong melodies are heard again as are imitations of a conventional sort. The descending bass line reappears and we return to the exalted mood of the opening "Glory to thee, Father!"

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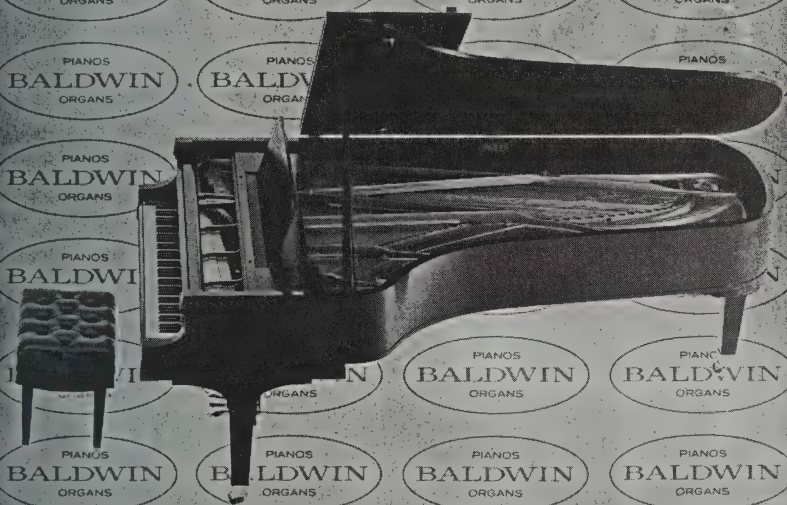
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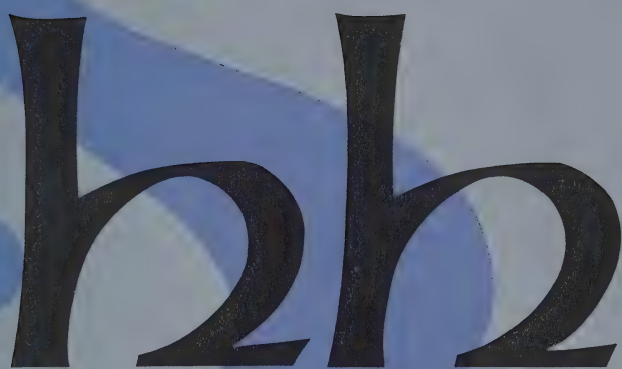
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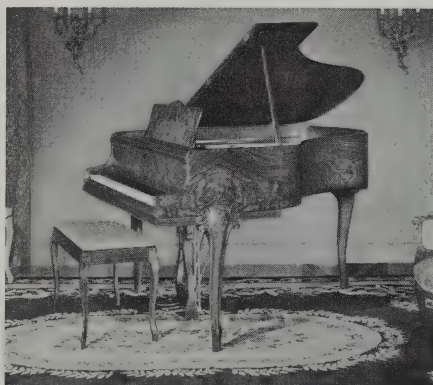
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# *The Handel and Haydn Society*

THE HANDEL AND HAYDN SOCIETY is unique among American musical organizations. Founded in 1815, it is the oldest musical society in America, still actively engaged in presenting concert series before the public. Two organizations of greater antiquity, the Stoughton Musical Society of Stoughton, Massachusetts (1802), and the Cecilia Society of Charleston, South Carolina (1762), retain their corporate identity, but they cannot be considered active in the performing arts.

Three years after its founding, the Handel and Haydn Society presented the first complete performance in America of Handel's *Messiah*. Since then, not a year has passed in which the Society has failed to perform this great work at least once during the concert season. It is not surprising, therefore, that the Society is best known and revered for its annual performances of *Messiah*—now an entrenched Boston tradition—and for its remarkable longevity.

But the important place which the Handel and Haydn Society has occupied in the cultural development of Boston and the United States cannot be attributed simply to age or identification with a particular musical work.

The Handel and Haydn Society was founded when Boston, then a bustling seaport community of 40,000 inhabitants, was not yet incorporated as a city. James Madison was President of the United States at the time, his office having been filled by only three predecessors. The War of 1812 had only recently come to an end, and America, still largely unpopulated and uncivilized, consisted of the thirteen original colonies plus only five additional sovereign states.

America was, essentially, a musical desert: choral music consisted mainly of psalm-tunes; symphony orchestras, as we know them, did not exist; the music of the great European composers was mostly unknown.

One man who brought life to this musical desert and played a major role in the founding and early development of the Handel and Haydn Society was Johann Christian Gottlieb Graupner. Graupner was a thoroughly trained professional musician who came to America from Germany by way of London at the end of the eighteenth century. While in London, he played under Josef Haydn in the Salomon concerts (1791-92). Upon his arrival in Boston, Gottlieb Graupner opened a studio for instruction in music, and not many years later he founded the first symphony orchestra, the Philharmonic Society. It was this orchestra, consisting of amateurs and a few professionals, which played in the first public performance by the Handel and Haydn Society on December 25, 1815.

Throughout most of the nineteenth century, choral societies were a dominating force in American musical life. Preeminent among the musical societies and in the forefront of musical developments in this country was the Handel and Haydn Society. All this was to change with the advent of professional symphony orchestras in the last quarter of the nineteenth century. In the meantime, however, the fame of the Handel and Haydn Society spread far and wide.

From the Society's inception, its officers and members were involved in every phase of musical activity. Within six years of its founding, the Society had undertaken the publication of *Volume I of The Boston Handel and Haydn Society Collection of Sacred Music*. Additional volumes were to follow in succeeding years, as were dozens of other publications with the collaboration or under the patronage of the Society. Early presidents of the

Handel and Haydn Society were noted for their involvement in a broad range of cultural activities: Lowell Mason—composer, editor, teacher, noted hymnologist; Jonas Chickering—founder of the famous piano firm which bore his name; J. Baxter Upham—a president of the Harvard Musical Association, one of the men primarily responsible for building Boston's famous Music Hall; Charles C. Perkins—patron of all the arts, a founder of the Boston Museum of Fine Arts.

By the time the Boston Symphony Orchestra was founded in 1881 by Henry Lee Higginson, an Associate Member of the Handel and Haydn Society, the Society had already presented over six hundred concerts of oratorio, operatic arias and overtures, and orchestral music; had accumulated a fine library of music and was responsible for the publication of much of it; had held five major music festivals in Boston and had taken part in two in New York; and had performed on countless public occasions where the stage was shared with such celebrities as President James Monroe, Daniel Webster, Grand Duke Alexis of Russia, President John Tyler, Edward Everett, and Ralph Waldo Emerson. The Society's records show that, on one such occasion, a celebration to mark the Emancipation Proclamation, Julia Ward Howe, composer of "*The Battle Hymn of the Republic*," was a member of the chorus.

A partial list of the Society's vast repertory included the first performances in Boston of Haydn's *Creation* (1819), Mendelssohn's *Elijah* (1848), Beethoven's *Ninth Symphony* (1853), and Handel's *Dettingen Te Deum* (1862); and the first performances in America of Handel's *Messiah* (1818), *Samson* (1845), *Solomon* (1855), *Israel in Egypt* (1859), and *Joshua* (1876), Bach's *Passion According to St. Matthew* (1874), *Christmas Oratorio, Parts I and II* (1877), *Mass in B Minor*, in part (1887), Verdi's *Man-*

*zoni Requiem* (1878), and a host of other works by minor composers. All this in addition to performances of many more works by major and minor composers having only their second or third hearing in America.

The nineteenth century, which gave birth to the Handel and Haydn Society and saw it flourish, left its mark upon choral societies. This was an era of excesses in fashion, architecture, and musical tastes. Musical organizations and performances were often prized more highly for their quantity than their quality. Characteristic of the times were the mammoth public festivals, such as the great World's Peace Jubilee held in Boston in 1872. The promoter of this event, Patrick Sarsfield Gilmore, amassed astounding forces for the occasion—a chorus of 20,000 voices and an orchestra of over 1,500 instrumentalists. Gilmore, the P. T. Barnum of the musical world, and his extravaganzas were extreme examples, of course. Nonetheless, the membership of choral societies generally could be numbered in the several hundreds. There were times when the Handel and Haydn Society performed concerts with as many as five to six hundred choristers; three to four hundred were commonplace. Though the Handel and Haydn Society would no longer attempt to assemble a chorus of that size, even if it could, it is of interest that a number of choral societies of similar vintage in England and America still carry on the tradition of large numbers and have a devoted following.

The advent of professional symphony orchestras in major American cities at the end of the nineteenth century and the beginning of the twentieth brought the dominant role of the great choral societies to an end. The preponderance of public interest shifted to symphonic music and, to a lesser extent, opera. Yet, for some time thereafter, the Handel and Haydn Society could actually still boast (and

has pictures in its archives to prove it) that, on occasion, prospective ticket buyers stood in line for blocks, so as not to miss a particular concert. But such overwhelming demand was no longer the rule, and the competition for audiences became progressively more difficult to meet.

An evaluation of the vast social, cultural, and economic changes which had an effect upon the Handel and Haydn Society and other choral societies is not within the scope of this essay, but it is probably safe to say that two of the most important factors were the shift of audience interest and the transfer of interest of the majority of professional musicians to other musical forms. As this occurred, choral societies became more isolated from the mainstream of musical activity, and, of those societies which survived, many turned inward to derive comfort from continuing the repertory and traditions and to bask in the glory of that era when they were at their zenith.

The Handel and Haydn Society was no exception. Though vastly more fortunate than some of its counterparts, it fell upon difficult, less glorious times. Surrounded by a great variety of musical organizations and activities, the Society discontinued its practice of including instrumental and operatic numbers in its programs, and with it went much of the vigor, inventiveness, and progressive spirit which had characterized most of the Society's first century.

Happily, however, the end of this odyssey does not coincide with the end of the nineteenth century and is yet to be written. The Handel and Haydn Society continued regularly to present concert seasons in which there were many performances of great merit, performances which would be difficult to match by any of its competitors. At the same time, it must also be admitted that there were some performances of which the Society was less than proud.

In the years immediately preceding its 150th anniversary, the Society could still take pride in certain of its recent accomplishments; it had the pleasure of recording Handel's *Messiah* and Brahms' *Requiem* commercially, of receiving the first invitation ever extended to a chorus outside of England to participate in the Three Choirs Festival, of making the first televised performance of *Messiah* for the National Educational Television Network, and of seeing itself featured in a number of national magazines, such as *Time* and *Newsweek*. In order to commemorate this important anniversary, the Governors of the Society voted in favor of sponsoring an International Choral Festival in Boston, a festival in which fifteen choruses from eleven countries participated. The enthusiasm which the festival generated among the participants was, in many ways, reminiscent of the heyday of the great choral societies.

Significantly, however, the Governors of the Society chose the occasion to be more than a celebration of the past. In their minds, the anniversary was rightly viewed as the end of an era, but, more importantly, as the beginning of a new one in which the Society would re-assess its position and its goals and reorganize itself so as to introduce new life and direction into its activities.

The 1968-69 concert season of the Handel and Haydn Society is evidence of the fresh musical approach resulting from the Society's reinvigoration and reorientation. Though choral music continues to be the Society's special domain and primary interest, henceforth choral music will be presented as part of a balanced program distinguished by its variety, innovation, and adherence to highest standards of musical scholarship and performance. Programs will include instrumental numbers and will involve various media in the performing and visual arts. Repertory will encompass the works

of composers in many musical periods, and contemporary music will be given a fair hearing. Programs will be designed so that audiences may hear both familiar and unfamiliar works and discover for themselves what a storehouse of musical treasures exists to be heard and enjoyed.

The Handel and Haydn Society's traditional performances of *Messiah* will continue, albeit in a variety of untraditional ways. The orchestration for the performances in 1968 is that which Handel used for the Foundling Hospital performance in 1754. The balance of forces approximate those of Handel's time and involve somewhat smaller choral and orchestral forces than those customary in the nineteenth century and customarily employed by the Society in the past.

Friends of the Handel and Haydn Society need not fear that this most traditional of Boston's ancient organizations has lost its fondness or respect for tradition. Quite the contrary. Motivated by a great respect for tradition, the Society is determined that it must continue to earn the traditions it has inherited from the past and, through the vigor with which it pursues its new role, establish new precedents which will become the traditions of tomorrow.

The Board of Governors and the Members of the Handel and Haydn Society invite the support and interest of all who love music and wish to take part in the Society's exciting future.

GEORGE E. GEYER

*You are cordially invited to become a Member of the Handel and Haydn Society:*

<i>Contributor</i>	<i>\$10.00</i>
<i>Sponsor</i>	<i>\$ 25.00</i>
<i>Patron</i>	<i>100.00</i>

*Members in each of these categories are entitled to receive advance notice of all concerts and special consideration in seating, to vote in the*

*affairs of the Society, to receive the season's Newsletters, and to take part in social activities.*

*Kindly forward your check to the Handel and Haydn Society, 25 Huntington Avenue, Boston, Massachusetts 02116, 536-2951.*

*Contributions to the Society are tax deductible.*

# A BAROQUE EVENING

OCTOBER 19 | JORDAN HALL | 8:30

## HANDEL AND HAYDN SOCIETY

THOMAS DUNN, *Music Director*

BARBARA WALLACE, soprano

JAN CURTIS, mezzo-soprano

JON HUMPHREY, tenor

HUBERT BERBERICH, bass-baritone

The Chorus of the Handel and Haydn Society

Members of the Boston Philharmonia

Robert Brink, *Concertmaster*

HANDEL Concerto Grosso, Opus 6, No. 8 in C minor

Allemande

Grave

Andante allegro

Adagio

Siciliana

Allegro

BACH Cantata, Ihr Menschen, rühmet Gottes Liebe (BWV 167)

Aria (Tenor)

Recitative (Alto)

Duet (Soprano and Alto)

Recitative (Bass)

Chorale

*Intermission*

BACH Mass in G Major (BWV 236)

Kyrie

Gloria

*Baldwin Piano*

# CANTATA, IHR MENSCHEN, RÜHMET GOTTES LIEBE (BWV 167)

## *Aria, Tenor*

Ihr Menschen, rühmet Gottes Liebe  
 Und preiset seine Gütigkeit!  
 Lobt ihn aus reinem Herzenstriebe,  
 Dass er uns zu bestimmter Zeit  
 Das Horn des Heils, den Weg zum Leben  
 An Jesu, seinen Sohn, gegeben.

*Mankind, praise ye God's love and mercy,  
 Extol his loving kindness now.  
 And praise him with pure heart's affection  
 That in his chosen time, to us,  
 Giving the Horn of his Salvation,  
 To Christ he points the path of living.*

## *Recitative, Alto*

Gelobet sei der Herr Gott Israel,  
 Der sich in Gnaden zu uns wendet  
 Und seinen Sohn  
 Vom hohen Himmelsthron  
 Zum Welterlöser sendet.  
 Erst stellte sich Johannes ein  
 Und musste Weg und Bahn  
 Dem Heiland zubereiten;  
 Hierauf kam Jesus selber an,  
 Die armen Menschenkinder  
 Und die verlornen Sünder  
 Mit Gnad und Liebe zu erfreun  
 Und sie zum Himmelreich in wahrer Buss  
 zu leiten.

*Blessed be the Lord God of Israel,  
 For he has come to us in mercy  
 And sent his Son from Heaven's highest  
 throne,  
 Redeemer of the ages.  
 First sent he John the Baptist here  
 His duty to fulfill  
 To point the Saviour's pathway.  
 Then followed Jesus Christ himself  
 To gladden mortal children,  
 And them in sin forsaken,  
 With Grace and Love to cheer;  
 And all at last to lead  
 Repentant up to Heaven.*

## *Duet, Soprano-Alto*

Gottes Wort, das trüget nicht,  
 Es geschieht, was er verspricht.  
 Was er in dem Paradies  
 Und vor so viel hundert Jahren  
 Denen Vätern schon verhiess,  
 Haben wir gottlob erfahren.

*God's own Word will never fail.  
 What he promised surely happens.  
 What in Paradise he spake  
 And through endless ages promised  
 And the Fathers oft foretold  
 For us has now been granted.*

## *Recitative, Bass*

Des Weibes Samen kam,  
 Nachdem die Zeit erfüllet;  
 Der Segen, den Gott Abraham,  
 Dem Glaubensheld, versprochen,  
 Ist wie der Glanz der Sonne angebrochen,  
 Und unser Kummer ist gestillet.  
 Ein stummer Zacharias preist  
 Mit lauter Stimme Gott vor seine  
 Wundertat,  
 Die er dem Volk erzeiget hat.  
 Bedenkt, ihr Christen, auch, was Gott an  
 euch getan,  
 Und stimmt ihm ein Loblied an!

*The seed of woman came  
 When God's time was accomplished;  
 The blessings he had promised  
 To faithful Abraham  
 Shone forth like morning sunshine  
 And quieted our every sorrow.  
 And Zacharias, once struck dumb,  
 With voice uplifted praises  
 God for all the wonders done  
 And now made manifest to us.  
 Consider, Christians, well  
 What God has done for us  
 And sing a song of praise to him.*

### *Chorale*

Sei Lob und Preis mit Ehren  
Gott Vater, Sohn, heiligem Geist!  
Der woll in uns vermehren,  
Was er uns aus Genad verheisst,  
Dass wir ihm fest vertrauen,  
Gänzlich verlassn auf ihn,  
Von Herzen auf ihn bauen,  
Dass unsr Herz, Mut und Sinn  
Ihm festiglich anhangen;  
Darauf singn wir zur Stund:  
Amen, wir werdns erlangen,  
Gläubn wir aus Herzens Grund.

*All laud and praise with honor be  
To Father, Son and Holy Ghost,  
Who will to us grant fully  
What he in mercy promised;  
That we, who trust him wholly  
And give ourselves to him  
And in our hearts upon him build  
May hold him fast forever.  
Let us join in singing now  
Amen. We shall at last encompass  
Our heart's most deep belief.*

## MASS IN G MAJOR (BWV 236)

### *Kyrie*

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

*Lord, have mercy upon us.  
Christ, have mercy upon us.  
Lord, have mercy upon us.*

### *Gloria*

Gloria in excelsis Deo, et in terra pax  
hominibus bonae voluntatis. Laudamus  
te. Benedicimus te. Adoramus te.  
Glorificamus te. Gratias agimus  
tibi propter magnam gloriam tuam.  
Domine Deus, Rex caelestis, Deus  
Pater omnipotens.  
Domine Fili unigenite, Jesu Christe.  
Domine Deus, Agnus Dei, Filius Patris.  
Qui tollis peccata mundi, miserere  
nobis. Qui tollis peccata mundi,  
suscipe deprecationem nostram. Qui  
sedes ad dexteram Patris, miserere  
nobis.

Quoniam tu solus Sanctus. Tu solus  
Dominus. Tu solus Altissimus, Jesu  
Christe. Cum Sancto Spiritu in  
gloria Dei Patris. Amen.

*Glory be to God on high, and on earth  
peace, good will towards men. We praise  
thee, we bless thee, we worship thee, we  
glorify thee, we give thanks to thee for thy  
great glory, O Lord God, heavenly King,  
God the Father Almighty.*

*O Lord, the only-begotten Son, Jesus Christ;  
O Lord God, Lamb of God, Son of the  
Father, that takest away the sins of the  
world, have mercy upon us. Thou that takest  
away the sins of the world, receive our  
prayer. Thou that sittest at the right hand  
of God the Father, have mercy upon us. For  
thou only art holy; thou only art the Lord;  
thou only, O Christ, with the Holy Ghost,  
art most high in the glory of God the  
Father. Amen.*

## Thomas Dunn

IN AN AGE OF SPECIALIZATION, rare indeed is the thoroughly versed, all-around musician that typified the 17th, 18th and 19th Century classical masters. But Thomas Dunn is that very rare craftsman—harpsichordist, organist, musicologist, choral conductor, orchestral conductor, and teacher.

His approach to conducting has been described as "modesty in the face of genius, seeking out the composer's intent, never wilfully imposing his own 'interpretation.'" His vast audiences, and critics, long ago realized that "... whatever Mr. Dunn tackles musically, is worth doing and done memorably well."

Mr. Dunn is widely known and acclaimed for his achievements as conductor and music director of the Festival Orchestra and Chorus of New York, and for his recordings with RCA and Decca.

Since assuming in 1967 the added responsibilities as music director and conductor of the Handel and Haydn Society, America's oldest active choral society, he has received even more critical acclaim, climaxed last year with his dynamic concerts in Symphony Hall.

In addition to these duties, Mr. Dunn is also director of music at New York's Church of the Incarnation, and is Editor-in-chief of E. C. Schirmer Music Publishers.

A graduate of Johns Hopkins University in 1946, the Peabody Conservatory of Music, 1946, and of Harvard University, 1948, Mr. Dunn studied conducting as a Fulbright Scholar at the Royal Conservatory in Amsterdam, the Netherlands, where he was awarded that country's highest award in music, the Diploma in Orchestral Conducting.

At the Peabody Conservatory, Mr. Dunn received a three-year full schol-



arship in organ and the Thomas Prize for interpretation and musicianship.

Mr. Dunn has studied with Charles Courboin, organist of Saint Patrick's Cathedral, New York; Virgil Fox; E. Power Biggs; Ernest White; in choral conducting with Robert Shaw, then associate conductor of the Cleveland Orchestra; G. Wallace Woodworth, Harvard University; and Ifor Jones, conductor of the Bach Choir of Bethlehem, Pa.; harpsichord with Gustav Leonhardt, Hochschule für Musik, Vienna; and the late Dr. Anton van der Horst, conductor of the Netherlands Bachvereniging and Professor of Orchestral Conducting, Royal Conservatory, Amsterdam.

Mr. Dunn has been organist of the Third Lutheran Church of Baltimore; organist and choirmaster of the Cathedral of the Incarnation, Baltimore; Director of Music of Saint Paul's Church, Chestnut Hill, Philadelphia; and an instructor of theory and applied music at the Peabody Conservatory of Music.

He was also an instructor of music history at Swarthmore College, and conductor of its glee club and orchestra, a lecturer in the Institute for Humanistic Studies for Executives of the University of Pennsylvania, and on the faculty of the School of Sacred Music of Union Theological Seminary, New York. He is presently Director of Music of the Church of the Incarnation, New York City.

BARBARA WALLACE, soprano, a native of Boston, is a graduate of the New England Conservatory of Music and is well known for her concert work in and around Boston. As a frequent soloist, Miss Wallace has appeared at the Gardner Museum and with such musical organizations as the Handel and Haydn Society, the Glee Clubs of Harvard and M.I.T., and the Radcliffe Choral Society, as well as the Boston Pops, the Chorus Pro Musica, the New England Opera Theatre, the Cambridge Festival Orchestra, and the Detroit Symphony. She has made many radio and television appearances in Boston and in 1953 toured France with the Cecilia Society. Miss Wallace studied with Marie Sundelius, Gladys Miller, Boris Goldovsky, and Felix Wolfes, and is currently soloist with the King's Chapel choir in Boston.

JAN CURTIS, mezzo-soprano, has studied voice with Ruth Almandinger at Gonzaga University, with Leroy Bellows at the University of Utah, with Madame Re Koster at the University of Washington and the New England Conservatory of Music, and with Margaret Harshaw at the Santa Fe Opera Company. In addition to her activities at Santa Fe, Miss Curtis has had several important roles in productions of the University of Washington Festival Opera, the Seattle Touring Opera, and the New England Conservatory Opera Theatre. She has also performed with the Handel and Haydn Society, the Cambridge Society of Early Music, the New England Conservatory Orchestra, and has given recitals at the Gardner and de Cordova Museums and at M.I.T. In addition to an Artist's Diploma from the New England Conservatory, Miss Curtis was the winner of the Portland, Oregon Rose Music Festival in 1963 and was also a Northwest Regional Metropolitan Auditions winner in 1964 and a finalist in the Chicago WGN Opera Guild Auditions of the Air.

JON HUMPHREY, tenor, is well known to New England audiences from past performances of "Messiah" with the Handel and Haydn Society, from his position as tenor in residence for several seasons at the renowned Marlboro Music Festival, and through recordings for RCA Victor and Columbia. He has been a soloist with the Robert Shaw Chorale during several seasons of touring and recording and has performed with the New York Pro Musica. In addition, Mr. Humphrey has appeared with many major orchestras throughout the country, including the Cleveland Symphony, and has been a featured soloist at many festivals, most recently the Lincoln Center Mozart Festival, Detroit's Meadow Brook Festival, and the Cincinnati May Festival.

HUBERT BERBERICH, bass-baritone, a native of Germany, began his musical studies at St. Michael's Choir School in Toronto and continued his training at the High School of Music and Art in New York during which time he was chosen as a member of the Boys Chorus of the Metropolitan Opera. At present, he is a Bachelor of Music candidate at Manhattan School of Music where he has appeared in many productions of the School's Opera Theatre and Workshop and where he is a pupil of Daniel Ferro. Mr. Berberich was one of a group of Manhattan School singers to perform at two White House state receptions in 1967 and, in New York, he has sung in Carnegie Hall and Philharmonic Halls under conductors Leonard Bernstein, Seiji Ozawa, William Steinberg, Hugh Ross, and Abraham Kaplan. He was soloist in Rosalyn Tureck's Bach master classes at Lincoln Center, has appeared in off-Broadway Mozart opera performances and in musical theatre productions by Sarah Lawrence College, and is currently soloist at the First Reformed Episcopal in New York.

## Program Notes

### HANDEL Concerto Grosso, Opus 6, No. 8 in C minor

THE HISTORY OF the concerto grosso as a musical genre is not a long one but its short course is marked with impressive monuments. The Austrian composer Georg Muffat (1645-1704) claims to have heard concerti grossi by Arcangelo Corelli (1653-1713) on a visit to Rome in 1682 and regards their composer as the one who has established the definitive outlines of the style. The Italian master's collection of twelve concerti did not appear until 1714, a year after his death: the fruit of thirty years' polishing. In the preface to his *Select Instrumental Music* (1701) Muffat explains the concept which underlies the concerto grosso and provides a practical guide to performance. One of the essentials is the artful contrast between the tutti (string orchestra) and the concertino (two violins, cello, and optional harpsichord): the hearer should be struck by the "grandeur of the tutti and the delicacy (Zärtlichkeit) of the little trio."

Handel's *Twelve Grand Concertos in seven parts . . . Opera sexta* (1740) are the last great expressions of the baroque concerto grosso but they are animated with the spirit and approach to musical composition of their Corellian models. In contrast, the *Brandenburg Concerti* of Bach evoke the spirit of the solo concerto which superseded the concerto grosso in public favor. The great contemporary of Handel explores the potential of a variety of instruments while the *Twelve Grand Concertos* treat the traditional string concertino more soberly. Bach's intricate formal plan, elaborate motivic development, and cumulative excitement is foreign to the Italianate instrumental works of Handel. The solo-tutti contrast is not strongly marked and in some movements does not exist at all. None of the Opus 6 concerti have the "progressive" three-movement scheme of Vivaldi and Bach. Most have five movements; No. 8 in c minor has six.

The composition of all twelve works was completed in the short space of one month (Sept. 29 to Oct. 30, 1739). They were first used as interludes during the performances of the *Ode for St. Cecilia's Day*, *Alexander's Feast*, *Acis and Galatea*, and *L'Allegro* in the 1739-40 concert season. Publication began in April, 1740. The *basso continuo* is figured (not always the case with Handel) except when the concertino plays alone: an indication that Handel did not think a second harpsichord absolutely necessary.

The rhythm of the dance pervades Opus 6 due to the influence of the Suite. Although dance-inspired pieces are not always given their proper title, the complete gamut is there—from the stately sarabande to the lively, syncopated hornpipe. The concerto on today's program opens with an *Allemande* featuring an interplay of the basic motif between outer parts. Handel the dramatist leaves his mark with the series of abrupt deceptive cadences at the end of each section of the movement. The *Grave* in f minor (the "key of mourning" according to the Handel biographer Hugo Leichtentritt) brings forward the concertino in agreeable canonic imitations. The energetic "snaps" of the *Andante allegro* impart to the movement an aggressive cast which is thrown in relief by the continuous eighth-note motion in the accompanying parts. The *Siciliana* is an eminently vocal conception, inspired by the opera or by typically Italian *pastorale*

movements. The reprise of the graceful initial tune is embellished by the solo violins. The brief closing movement is a two-part form somewhat in the character of a polonaise but more vigorous than the *Polonaise* of Opus 6, No. 3.

J. H. DYER

### BACH Cantata, Ihr Menschen rühmet Gottes Liebe (BWV 167)

THE FIRST PERFORMANCE of this cantata took place in Leipzig on the feast of St. John Baptist (June 24), 1723. It was one of the first cantatas Bach provided as Cantor of the Thomaskirche in that city. The exact chronology of the cantatas was established a little over a decade ago. The research done on the original manuscripts indicates that Bach worked feverishly during the early years in Leipzig to compose enough music for virtually all the demands of his office in the ensuing years. After 1727 he wrote little for the week-to-week services at St. Thomas and St. Nicholas churches. We may assume that Cantata No. 167 was heard several times by the congregation until Bach's death in 1750. There are only two other cantatas for *Johannistag*: No. 30, *Freue dich, erlöste Schar* and No. 7, *Christ unser Herr zum Jordan kam*, composed in 1737 and after 1724, respectively.

The performance of a cantata every Sunday and important feast day (except during Advent and Lent) was the principal duty of the cantor. It was sung after the congregation had heard the Epistle and the Gospel proper to the day; the cantata is a musical commentary on those words of Scripture. For the feast of John the Baptist the prescribed readings were from Isaiah 40:1-5 (foretelling the "voice crying in the wilderness") and Luke 1:57-80 (the birth of John and Zachary's hymn of praise). The anonymous poet (Bach himself has been suggested) who provided the text for Cantata No. 167 has made several allusions to the context of these passages. The references are obvious and scarcely need to be pointed out.

1. "Ihr Menschen, rühmet Gottes Liebe" (Tenor solo). The opening movement is pastoral and smoothly flowing throughout. A procedure often heard in Bach's works is the setting of "preiset" (praise) to an expansive vocalise; it occurs in this aria and is thereby strongly emphasized. The form is a modified *da capo* (ABA'). The repeat of "Ihr Menschen" retains the general contours of the beginning but the relative pitch of the various phrases is altered.
2. "Gelobet sei der Herr Gott Israel" (Alto recitative). The recitative becomes a lyric arioso at the mention of the Saviour's grace and love (Gnad' und Liebe).
3. "Gottes Wort, das trüget nicht" (Soprano-Alto duet). This is a *da capo* aria with obligato oboe *da caccia* creating a quartet texture with the continuo. The pulsing bass of the initial section takes on more life in the middle of the piece, imitating the oboe and finally developing its own ostinato based on the motive imitated. The repeat of the beginning is literal.
4. "Des Weibes Samen kam" (Bass recitative). After alluding to the miraculous loosing of Zachary's tongue the soloist calls upon the congregation to sing (at least in spirit) its own hymn of praise.

5. "Sei Lob und Preis mit Ehren" (Chorale chorus). The traditional chorale, sung by the chorus in four-part harmony, is embedded in a concerted orchestral movement which develop a motive independently. The instruments take no notice, as it were, of the chorale but surround it with excited figuration outlining the chordal foundation. This is one of the most direct types of chorale setting Bach uses in the cantatas.

J. H. DYER

## BACH Mass in G Major (BWV 236)

BESIDES THE MASS BWV 232, the so-called "b minor," Bach has left us four compositions of more modest dimensions bearing the title *Missa*: the Masses in F, A, g minor, and G. It would be incorrect to think of the latter (BWV 233-236) as *missae breves* or as incomplete, fragmentary works. They are as "complete" as Bach intended them to be. Lutheran musicians applied the term *Missa* to the Kyrie-Gloria pair. In this connection it is interesting to note that the autograph score of the b minor Mass has this word prefixed to the combined Kyrie and Gloria. The other three sections of the manuscript: the *Symbolum Nicenum* (Credo), *Sanctus*, and *Osanna* have separate title pages. This division of the manuscript has led to a heated debate over whether the work as we know it was ever intended by Bach to be a single, comprehensive work. The *Missa* (i.e., Kyrie and Gloria) was presented to Augustus II of Saxony in 1733; we know little of the destination of the remainder. The question of the form of the whole and its purpose are far too complicated to discuss here.

In establishing an order of worship for German congregations Luther retained the main features of the Roman Mass. Lutheran composers of the 17th century composed Masses in what was considered the Renaissance style (*stile antico*) just as their Catholic counterparts did. We know that Bach used compositions like these and even rearranged a Mass by Palestrina. Concerted Masses, with all the resources and drama of "modern" baroque music, were also written but in relatively little numbers. The emphasis in worship in the latter part of the 17th century shifted musically to the cantata. The sermon took a central position as the older liturgy fell into disuse.

Bach, like his colleagues in other towns, little warmed to the task of composing polyphonic motets to open the service, much less Kyries and Glorias in the same style. For these he resorted to collections of other composers' works. The four *Missae* under discussion, however, are rearrangements (or "parodies") of his own compositions originally conceived as cantata movements. Of the sum total of 24 movements in the Masses all but 5 are taken from earlier cantatas. The four Masses have much in common: the Kyrie is a single movement, the Gloria is in five movements, the instrumentation is similar (strings with oboes or flutes) even if the scoring of the original had to be changed.

These and other similarities of approach seem to indicate that the Masses were put in their present form at about the same time. Both Arnold Schering and C. S. Terry date them around 1736/37, although this date might need

revising as Bach scholarship progresses. The purpose for which they were prepared is as yet unresolved. It is likely that Bach did not intend them for Leipzig. A concerted *Missa* plus the regular cantata would be too much music for a single Sunday; a simple Kyrie and Gloria were always used. Neither would a *Missa* be a suitable substitute for the cantata. Terry believes that the Masses were submitted by Bach in fulfillment of his duties as composer to the electoral court at Dresden, a position which was awarded three years after the dedication of the *Missa* BWV 232 (Kyrie and Gloria of the b minor) to Augustus II. Both Catholic and Lutheran services were held at this court; the Masses could do double duty if they were ever performed there. Schering thinks that the Bohemian Count von Sporck (who had requested the parts for the Sanctus of the b minor Mass) might have "commissioned" the four Masses. Neither solution is more than a hypothesis. Whatever the stimulus was, it was not sufficient to stir Bach to compose original music; nor was it enough, in several cases, to ensure more than a perfunctory job of adaptation.

"Kyrie eleison" has been reworked from the opening chorus of Cantata No. 179, *Siehe zu, dass deine Gottesfurcht*. Bach hardly changed the voice parts at all; they are doubled by instruments, the bass alone being partially independent. The changes made in the bass suggest that a second look at it gave occasion to liven up its movement, introduce auxiliary tones, and make small alterations in the harmony.

Its style is not that of the resplendent chorale fantasias which open many of the cantatas but represents an extension of the older, strictly polyphonic "motet" style. It takes the shape of a continuous single movement. In the exposition Bach answers his subject by contrary motion; its continuation introduces the ascending and descending chromatic lines so prominently displayed in the Kyrie. The chromaticism is musically effective but Bach introduced it into the original chorus for a not entirely musical reason. At this point in Cantata No. 179 the words are: "nicht mit falschem Herzen" (not with a false heart). The use of chromaticism to suggest deceit or trickery was a stock baroque technique; its use also gives rise to "false" relations between chords (B-flat in one, B-natural in the next).

The rather full texture thins out briefly at the introduction of the words "Christe eleison." Both of the invocations are used concurrently through the remainder of the movement which culminates in the classical pedal points combining references to the Kyrie and Christe themes as well as to the ever-present chromatic motion, this time in longer note values.

"Gloria in excelsis Deo" is a parody of the opening movement of the Reformation Cantata *Gott der Herr ist Sonn und Schild* (No. 79). In transferring it to the Mass Bach deprived the orchestra of the horns and tympani which make the model so solemn and impressive. Instead of the purely orchestral ritornello, the sopranos and altos sing the model's horn parts an octave higher. After the chorus enters the oboes play the music originally assigned to the horns.

The brilliant "Laudamus te" conceals the beginning of a fugal section, basses leading with a version of the repeated note theme introduced by the instru-

ments. There is an abrupt return to the G major music of the opening to the words: "adoramus te."

"Gratias agimus" is taken from the bass aria "Auf Gott steht meine Zuversicht" of Cantata No. 138. In the Mass Bach indulges in text repetitions which break the flowing vocalises of the model; he occasionally resorts to shorter note values to fit in extra syllables of text (e.g., the five syllable "unigenite" to music intended for the three syllable "wunderlich"). The form is that of a free *da capo* (ABA'). In this revision the composer added bowing and phrasing to the string parts.

"Domine Deus" was originally a soprano-bass duet in Cantata No. 79. The soprano-alto version is transposed a tone lower; the voices have less singing in parallel thirds and sixths and more polyphonic interplay. The figure for unison violins is reshaped, bowings and *forte-piano* indications carefully added.

"Quoniam" is from the cantata which provided the opening movement of the Mass, No. 179. (Its only other aria was used in the A Major Mass.) Bach reduces the aria to its essentials, omitting the "filler" parts of second violin and viola in the original and restricting the obbligato to a solo oboe. Both solo voice and instrument are given a more florid line and the anapestic motive in the bass is more fully exploited.

"Cum sancto Spiritu" is taken (except for the newly composed eight-measure chordal introduction) from the opening chorus of Cantata No. 17, *Wer Dank opfert*. The orchestral ritornello of the cantata is omitted. The form is a large ABA. Two grand fugal expositions are separated by a brief and lightly scored section for paired soprano-bass and alto-tenor.

For the solos, Bach called upon members of his choir. Both choral and solo portions of a given cantata are written on a single sheet of paper, one each for sopranos, altos, tenors, and basses. Since the Cantor had only about twelve dependable singers with him on Sundays, an entire section could read from the same copy. According to Arnold Schering (in the *Bach Jahrbuch* for 1920), the soloists were heard also in the choruses even though this solo-tutti alternation is not indicated in the manuscripts used for the performances. He suggests that appropriate places for solo treatment would be where the accompaniment is reduced (for instance, at the beginning of fugal sections) or when the vocal line is particularly virtuosic. All four soloists could be used as needed. In tonight's performance Mr. Dunn has restored this characteristically baroque device, a device expressive of the period's love of dramatic contrast.

J. H. DYER

Remaining programs of the 1968-1969 season will take place on Sunday, November 24, 3:00; Friday, December 6, 8:00 or Sunday, December 8, 3:00 ("Messiah"); Saturday, February 8, 8:30; Sunday, March 16, 3:00; and Saturday, April 19, 8:30. Subscriptions for the five programs are available at: \$25, \$19, \$14, and \$10 in the student section. For further information call 536-2951.

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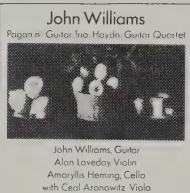
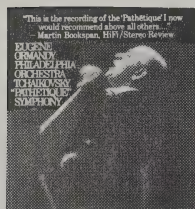
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154th

season

1968-69

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# *The Handel and Haydn Society*

THE HANDEL AND HAYDN SOCIETY is unique among American musical organizations. Founded in 1815, it is the oldest musical society in America, still actively engaged in presenting concert series before the public. Two organizations of greater antiquity, the Stoughton Musical Society of Stoughton, Massachusetts (1802), and the Cecilia Society of Charleston, South Carolina (1762), retain their corporate identity, but they cannot be considered active in the performing arts.

Three years after its founding, the Handel and Haydn Society presented the first complete performance in America of Handel's *Messiah*. Since then, not a year has passed in which the Society has failed to perform this great work at least once during the concert season. It is not surprising, therefore, that the Society is best known and revered for its annual performances of *Messiah*—now an entrenched Boston tradition—and for its remarkable longevity.

But the important place which the Handel and Haydn Society has occupied in the cultural development of Boston and the United States cannot be attributed simply to age or identification with a particular musical work.

The Handel and Haydn Society was founded when Boston, then a bustling seaport community of 40,000 inhabitants, was not yet incorporated as a city. James Madison was President of the United States at the time, his office having been filled by only three predecessors. The War of 1812 had only recently come to an end, and America, still largely unpopulated and uncivilized, consisted of the thirteen original colonies plus only five additional sovereign states.

America was, essentially, a musical desert: choral music consisted mainly of psalm-tunes; symphony orchestras, as we know them, did not exist; the music of the great European composers was mostly unknown.

One man who brought life to this musical desert and played a major role in the founding and early development of the Handel and Haydn Society was Johann Christian Gottlieb Graupner. Graupner was a thoroughly trained professional musician who came to America from Germany by way of London at the end of the eighteenth century. While in London, he played under Josef Haydn in the Salomon concerts (1791-92). Upon his arrival in Boston, Gottlieb Graupner opened a studio for instruction in music, and not many years later he founded the first symphony orchestra, the Philharmonic Society. It was this orchestra, consisting of amateurs and a few professionals, which played in the first public performance by the Handel and Haydn Society on December 25, 1815.

Throughout most of the nineteenth century, choral societies were a dominating force in American musical life. Preeminent among the musical societies and in the forefront of musical developments in this country was the Handel and Haydn Society. All this was to change with the advent of professional symphony orchestras in the last quarter of the nineteenth century. In the meantime, however, the fame of the Handel and Haydn Society spread far and wide.

From the Society's inception, its officers and members were involved in every phase of musical activity. Within six years of its founding, the Society had undertaken the publication of *Volume I of The Boston Handel and Haydn Society Collection of Sacred Music*. Additional volumes were to follow in succeeding years, as were dozens of other publications with the collaboration or under the patronage of the Society. Early presidents of the

Handel and Haydn Society were noted for their involvement in a broad range of cultural activities: Lowell Mason—composer, editor, teacher, noted hymnologist; Jonas Chickering—founder of the famous piano firm which bore his name; J. Baxter Upham—a president of the Harvard Musical Association, one of the men primarily responsible for building Boston's famous Music Hall; Charles C. Perkins—patron of all the arts, a founder of the Boston Museum of Fine Arts.

By the time the Boston Symphony Orchestra was founded in 1881 by Henry Lee Higginson, an Associate Member of the Handel and Haydn Society, the Society had already presented over six hundred concerts of oratorio, operatic arias and overtures, and orchestral music; had accumulated a fine library of music and was responsible for the publication of much of it; had held five major music festivals in Boston and had taken part in two in New York; and had performed on countless public occasions where the stage was shared with such celebrities as President James Monroe, Daniel Webster, Grand Duke Alexis of Russia, President John Tyler, Edward Everett, and Ralph Waldo Emerson. The Society's records show that, on one such occasion, a celebration to mark the Emancipation Proclamation, Julia Ward Howe, composer of "*The Battle Hymn of the Republic*," was a member of the chorus.

A partial list of the Society's vast repertory included the first performances in Boston of Haydn's *Creation* (1819), Mendelssohn's *Elijah* (1848), Beethoven's *Ninth Symphony* (1853), and Handel's *Dettingen Te Deum* (1862); and the first performances in America of Handel's *Messiah* (1818), *Samson* (1845), *Solomon* (1855), *Israel in Egypt* (1859), and *Joshua* (1876), Bach's *Passion According to St. Matthew* (1874), *Christmas Oratorio, Parts I and II* (1877), *Mass in B Minor*, in part (1887), Verdi's *Man-*

*zoni Requiem* (1878), and a host of other works by minor composers. All this in addition to performances of many more works by major and minor composers having only their second or third hearing in America.

The nineteenth century, which gave birth to the Handel and Haydn Society and saw it flourish, left its mark upon choral societies. This was an era of excesses in fashion, architecture, and musical tastes. Musical organizations and performances were often prized more highly for their quantity than their quality. Characteristic of the times were the mammoth public festivals, such as the great World's Peace Jubilee held in Boston in 1872. The promoter of this event, Patrick Sarsfield Gilmore, amassed outstanding forces for the occasion—a chorus of 20,000 voices and an orchestra of over 1,500 instrumentalists. Gilmore, the P. T. Barnum of the musical world, and his extravaganzas were extreme examples, of course. Nonetheless, the membership of choral societies generally could be numbered in the several hundreds. There were times when the Handel and Haydn Society performed concerts with as many as five to six hundred choristers; three to four hundred were commonplace. Though the Handel and Haydn Society would no longer attempt to assemble a chorus of that size, even if it could, it is of interest that a number of choral societies of similar vintage in England and America still carry on the tradition of large numbers and have a devoted following.

The advent of professional symphony orchestras in major American cities at the end of the nineteenth century and the beginning of the twentieth brought the dominant role of the great choral societies to an end. The preponderance of public interest shifted to symphonic music and, to a lesser extent, opera. Yet, for some time thereafter, the Handel and Haydn Society could actually still boast (and

has pictures in its archives to prove it) that, on occasion, prospective ticket buyers stood in line for blocks, so as not to miss a particular concert. But such overwhelming demand was no longer the rule, and the competition for audiences became progressively more difficult to meet.

An evaluation of the vast social, cultural, and economic changes which had an effect upon the Handel and Haydn Society and other choral societies is not within the scope of this essay, but it is probably safe to say that two of the most important factors were the shift of audience interest and the transfer of interest of the majority of professional musicians to other musical forms. As this occurred, choral societies became more isolated from the mainstream of musical activity, and, of those societies which survived, many turned inward to derive comfort from continuing the repertory and traditions and to bask in the glory of that era when they were at their zenith.

The Handel and Haydn Society was no exception. Though vastly more fortunate than some of its counterparts, it fell upon difficult, less glorious times. Surrounded by a great variety of musical organizations and activities, the Society discontinued its practice of including instrumental and operatic numbers in its programs, and with it went much of the vigor, inventiveness, and progressive spirit which had characterized most of the Society's first century.

Happily, however, the end of this odyssey does not coincide with the end of the nineteenth century and is yet to be written. The Handel and Haydn Society continued regularly to present concert seasons in which there were many performances of great merit, performances which would be difficult to match by any of its competitors. At the same time, it must also be admitted that there were some performances of which the Society was less than proud.

In the years immediately preceding its 150th anniversary, the Society could still take pride in certain of its recent accomplishments; it had the pleasure of recording Handel's *Messiah* and Brahms' *Requiem* commercially, of receiving the first invitation ever extended to a chorus outside of England to participate in the Three Choirs Festival, of making the first televised performance of *Messiah* for the National Educational Television Network, and of seeing itself featured in a number of national magazines, such as *Time* and *Newsweek*. In order to commemorate this important anniversary, the Governors of the Society voted in favor of sponsoring an International Choral Festival in Boston, a festival in which fifteen choruses from eleven countries participated. The enthusiasm which the festival generated among the participants was, in many ways, reminiscent of the heyday of the great choral societies.

Significantly, however, the Governors of the Society chose the occasion to be more than a celebration of the past. In their minds, the anniversary was rightly viewed as the end of an era, but, more importantly, as the beginning of a new one in which the Society would re-assess its position and its goals and reorganize itself so as to introduce new life and direction into its activities.

The 1968-69 concert season of the Handel and Haydn Society is evidence of the fresh musical approach resulting from the Society's reinvigoration and reorientation. Though choral music continues to be the Society's special domain and primary interest, henceforth choral music will be presented as part of a balanced program distinguished by its variety, innovation, and adherence to highest standards of musical scholarship and performance. Programs will include instrumental numbers and will involve various media in the performing and visual arts. Repertory will encompass the works

of composers in many musical periods, and contemporary music will be given a fair hearing. Programs will be designed so that audiences may hear both familiar and unfamiliar works and discover for themselves what a storehouse of musical treasures exists to be heard and enjoyed.

The Handel and Haydn Society's traditional performances of *Messiah* will continue, albeit in a variety of untraditional ways. The orchestration for the performances in 1968 is that which Handel used for the Foundling Hospital performance in 1758. The balance of forces approximate those of Handel's time and involve somewhat smaller choral and orchestral forces than those customary in the nineteenth century and customarily employed by the Society in the past.

Friends of the Handel and Haydn Society need not fear that this most traditional of Boston's ancient organizations has lost its fondness or respect for tradition. Quite the contrary. Motivated by a great respect for tradition, the Society is determined that it must continue to earn the traditions it has inherited from the past and, through the vigor with which it pursues its new role, establish new precedents which will become the traditions of tomorrow.

The Board of Governors and the Members of the Handel and Haydn Society invite the support and interest of all who love music and wish to take part in the Society's exciting future.

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# HANDEL AND HAYDN SOCIETY

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HELEN VANNI, mezzo-soprano 

EUNICE ALBERTS, contralto

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JOHN REARDON, baritone

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The Chorus of the Handel and Haydn Society

Members of the Boston Philharmonia

Robert Brink, *Concertmaster*

GEORGE FRIDERIC HANDEL

## MESSIAH

(Version of April 27, 1758, at the Foundling Hospital, London)

*Baldwin Piano*

# MESSIAH

## PART THE FIRST

### *Sinfonia*

#### *Recitative, Tenor*

Comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her iniquity is pardoned. The voice of him that crieth in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God.

#### *Air, Tenor*

Every valley shall be exalted, and every mountain and hill made low: the crooked straight, and the rough places plain.

#### *Chorus*

And the glory of the Lord shall be revealed, and all flesh shall see it together, for the mouth of the Lord hath spoken it.

#### *Recitative, Bass*

Thus saith the Lord of Hosts; yet once, a little while, and I will shake the heav'ns, and the earth, the sea, and the dry land; and I will shake all nations, and the desire of all nations shall come: The Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in: behold, he shall come, saith the Lord of Hosts.

#### *Air, Alto*

But who may abide the day of his coming and who shall stand when he appeareth? For he is like a refiner's fire.

#### *Chorus*

And he shall purify the sons of Levi, that they may offer unto the Lord, an offering in righteousness.

#### *Recitative, Mezzo-soprano*

Behold, a virgin shall conceive, and bear a son, and shall call his name Emmanuel, God with us.

#### *Air, Mezzo-soprano and Chorus*

O thou, that tellest good tidings to Zion, get thee up into the high mountain:  
O thou, that tellest good tidings to Jerusalem, Lift up thy voice with strength,  
be not afraid; Say unto the cities of Judah; behold your God! Arise, shine  
for thy light is come, the glory of the Lord is risen upon thee.

#### *Recitative, Bass*

For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and his glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

#### *Air, Bass*

The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined.

#### *Chorus*

For unto us a Child is born, unto us a Son is given: and the government shall be upon his shoulder; and his name shall be called Wonderful, Counsellor, the mighty God, the everlasting Father, the Prince of Peace.

Pifa

*Recitative, Soprano*

There were shepherds abiding in the field, keeping watch over their flock by night.

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.

And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people: for unto you is born this day in the city of David a Saviour, which is Christ the Lord.

And suddenly there was with the angel a multitude of the heav'nly host, praising God, and saying,

*Chorus*

Glory to God in the highest, and peace on earth, good will toward men.

*Air, Soprano*

Rejoice greatly, O daughter of Zion: shout, O daughter of Jerusalem! Behold thy King cometh unto thee: he is the righteous Saviour, and he shall speak peace unto the heathen.

*Recitative, Alto*

Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped.  
Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

*Air, Alto and Mezzo-soprano*

He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and gently lead those that are with young. Come unto him, all ye that labor, and are heavy laden, and he will give you rest. Take his yoke upon you, and learn of him; for he is meek and lowly of heart: and ye shall find rest unto your souls.

*Chorus*

His yoke is easy, and his burthen is light.

INTERMISSION (*Ten Minutes*)

PART THE SECOND

*Chorus*

Behold the Lamb of God, that taketh away the sin of the world.

*Air, Alto*

He was despised and rejected of men; a man of sorrows, and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting.

*Chorus*

Surely he hath borne our griefs, and carried our sorrows: he was wounded for our transgressions; he was bruised for our iniquities: the chastisement of our peace was upon him.

And with his stripes we are healed.

All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on him the iniquity of us all.

*Recitative, Tenor*

All they that see him laugh him to scorn: they shoot out their lips, and shake their heads, saying:

*Chorus*

He trusted in God that he would deliver him: let him deliver him, if he delight in him.

*Recitative, Tenor*

Thy rebuke hath broken his heart; he is full of heaviness; he looked for some to have pity of him, but there was no man, neither found he any to comfort him.

*Air, Tenor*

Behold, and see if there be any sorrow like unto his sorrow.

*Recitative, Soprano*

He was cut off out of the land of the living: for the transgression of thy people was he stricken.

*Air, Soprano*

But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption.

*Chorus*

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle. Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord of hosts, He is the King of glory.

*Recitative, Tenor*

Unto which of the angels said he at any time, Thou art my son, this day have I begotten thee?

*Chorus*

Let all the angels of God worship him.

*Air, Mezzo-soprano*

Thou art gone up on high, thou hast led captivity captive, and received gifts for men; yea, even for thine enemies, that the Lord God might dwell among them.

*Chorus*

The Lord gave the word: Great was the company of the preachers.

*Duet, Mezzo-soprano, Alto, and Chorus*

How beautiful are the feet of him that bringeth good tidings of salvation; that saith unto Zion, Thy God reigneth! Break forth into joy, glad tidings, Thy God reigneth!

*Air, Tenor*

Their sound is gone out into all lands, and their words unto the ends of the world.

*Air, Bass*

Why do the nations so furiously rage together: and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together: against the Lord, and against his Anointed.

*Chorus*

Let us break their bonds asunder, and cast away their yokes from us.

*Recitative, Tenor*

He that dwelleth in heaven shall laugh them to scorn: the Lord shall have them in derision.

*Air, Tenor*

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.

*Chorus*

Hallelujah: for the Lord God omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord and of his Christ; and he shall reign for ever and ever. KING OF KINGS, AND LORD OF LORDS.

INTERMISSION (*Ten Minutes*)

PART THE THIRD

*Air, Soprano*

I know that my redeemer liveth, and that he shall stand at the latter day upon the earth; and though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep.

*Chorus*

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

*Recitative, Bass*

Behold, I tell you a mystery; we shall not all sleep, but we shall all be chang'd, in a moment, in the twinkling of an eye, at the last trumpet:

*Air, Bass*

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality.

*Chorus*

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

*Air, Alto*

If God be for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth. Who is he that condemneth? It is Christ that died, yea, that rather is risen again, and who is at the right hand of God, who makes intercession for us.

*Chorus*

Worthy is the Lamb that was slain, and hath redeemed us to God by his blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. Blessing, and honour, glory, and pow'r, be unto him that sitteth upon the throne, and unto the Lamb, forever and ever. Amen.

## Thomas Dunn

IN AN AGE OF SPECIALIZATION, rare indeed is the thoroughly versed, all-around musician that typified the 17th, 18th and 19th Century classical masters. But Thomas Dunn is that very rare craftsman—harpsichordist, organist, musicologist, choral conductor, orchestral conductor, and teacher.

His approach to conducting has been described as “modesty in the face of genius, seeking out the composer’s intent, never wilfully imposing his own ‘interpretation.’” His vast audiences, and critics, long ago realized that “. . . whatever Mr. Dunn tackles musically, is worth doing and done memorably well.”

Mr. Dunn is widely known and acclaimed for his achievements as conductor and music director of the Festival Orchestra and Chorus of New York, and for his recordings with RCA and Decca.

Since assuming in 1967 the added responsibilities as music director and conductor of the Handel and Haydn Society, America’s oldest active choral society, he has received even more critical acclaim, climaxed last year with his dynamic concerts in Symphony Hall.

In addition to these duties, Mr. Dunn is also director of music at New York’s Church of the Incarnation, and is Editor-in-chief of E. C. Schirmer Music Publishers.

A graduate of Johns Hopkins University in 1946, the Peabody Conservatory of Music, 1946, and of Harvard University, 1948, Mr. Dunn studied conducting as a Fulbright Scholar at the Royal Conservatory in Amsterdam, the Netherlands, where he was awarded that country’s highest award in music, the Diploma in Orchestral Conducting.

At the Peabody Conservatory, Mr. Dunn received a three-year full schol-



arship in organ and the Thomas Prize for interpretation and musicianship.

Mr. Dunn has studied with Charles Courboin, organist of Saint Patrick’s Cathedral, New York; Virgil Fox; E. Power Biggs; Ernest White; in choral conducting with Robert Shaw, then associate conductor of the Cleveland Orchestra; G. Wallace Woodworth, Harvard University; and Ifor Jones, conductor of the Bach Choir of Bethlehem, Pa.; harpsichord with Gustav Leonhardt, Hochschule für Musik, Vienna; and the late Dr. Anton van der Horst, conductor of the Nederlands Bachvereniging and Professor of Orchestral Conducting, Royal Conservatory, Amsterdam.

Mr. Dunn has been organist of the Third Lutheran Church of Baltimore; organist and choirmaster of the Cathedral of the Incarnation, Baltimore; Director of Music of Saint Paul’s Church, Chestnut Hill, Philadelphia; and an instructor of theory and applied music at the Peabody Conservatory of Music.

He was also an instructor of music history at Swarthmore College, and conductor of its glee club and orchestra, a lecturer in the Institute for Humanistic Studies for Executives of the University of Pennsylvania, and on the faculty of the School of Sacred Music of Union Theological Seminary, New York.

# Program Notes

## HANDEL *Messiah*

THIS WEEKEND'S PERFORMANCES of G. F. Handel's *Messiah* commemorate the 150th anniversary of the Society's first complete presentation of the oratorio on December 25, 1818. This was probably the first time an uncut oratorio was heard in America. *Messiah* has been performed in Boston every year since, usually in the grandiose manner of the 19th century choral society. The tradition of employing huge choral and orchestral forces for *Messiah* was established by the first Handel Festival at Westminster Abbey in May of 1784. On that occasion there was a total of 525 participants about equally divided between singers and instrumentalists; to contemporaries the effect must have been stunning. The version of *Messiah* to be heard this year is also a "traditional" one—with the stamp of Handel's own authority. It is based on a score and set of parts discovered in 1894 in the Chapel of London's Foundling Hospital. These formed part of Handel's legacy to the Hospital: in the third codicil of his will (dated August 4, 1757) he gave "a fair [i.e., clean and legible] copy of the Score and all Parts of my Oratorio called The Messiah to the Foundling Hospital." His executors had a new score prepared from the composer's conducting score and new parts prepared from orchestral and vocal parts which had been in use since at least 1754.

The hospital for unwanted children was established by a retired sea captain, Thomas Coram, in 1739. In less than a decade larger quarters were necessary and a new hospital was opened in January, 1750. King George II contributed a large sum of money for the erection of the chapel and Handel himself donated a new organ. Handel was appointed one of the "Governors and Guardians" of the Hospital. On May 1, 1750 began the series of annual presentations of *Messiah* for the benefit of the Foundling Hospital. R. M. Myers (in *Handel's Messiah: A Touchstone of Taste*) calculates that Handel's services brought in nearly £7,000 for the Hospital's use. The performances of the 1750's established *Messiah* as the popular favorite it remains today: this in contrast to the years 1746-47 when interest was not high enough for a single performance.

There has never existed an "authoritative" version of *Messiah* in the sense of a detailed, definitive model of the whole and its separate parts which represents the "last word" of the composer. The arias were subject to frequent revision ranging from major alterations to mere changes of key. A certain number of these alterations were occasioned by the varying abilities of his singers: some were excellent, others merely tolerable. If necessary, Handel would simplify an aria or assign it to another of his soloists. Some of the variants are artistic second thoughts, not surprising if we recall that *Messiah* was completed in the extraordinarily short space of three weeks. Even the first performance (Dublin, 1742) did not agree with the autograph manuscript. Most of the arias exist in two or three versions; "Thou art gone up on high" and "How beautiful are the feet" were recast five times. In fact, so many are the variants, Handel could have led a different *Messiah* each of the thirty-four times it was given in London under his direction.

The score and parts bequeathed to the Foundling Hospital appear never to have been used. Hence, they reflect the oratorio not as an evolving work but at a single moment in its performance history. They do not represent a "definitive" version. It is evident from pencilled indications in Handel's score and from other sources that as his soloists changed, so did the arias. As far as we know, the number and position of the choruses remained fixed. In the *Textual and Critical Companion* to his edition of *Messiah* (Novello) Watkins Shaw describes and thoroughly evaluates the Foundling Hospital material. Besides the score there are 28 separate part-books; only the first solo soprano book is missing but it can easily be reconstructed. The soloists' part-books are of special interest since each has the name of a singer affixed. From the minutes of the General Committee of the Foundling Hospital we know that the group of singers named on the part-books was assembled for the 1754 performance of *Messiah*. They never appeared as a group again. The part-books thus establish an authentic version as conducted by Handel in the year 1754; in later years he undoubtedly departed from this scheme in small particulars. In 1758 Handel used five soloists: soprano, mezzo-soprano, alto, tenor and bass. To the mezzo-soprano are allotted the arias "O thou that tellest" and "Thou art gone up on high."

The most significant departures from the *Messiah* version performed in the recent past may be noted here. The alto will sing the bipartite aria "But who may abide," as noted above. There is no evidence that Handel ever gave this particular version (with the *prestissimo* "For He is like a refiner's fire") to a bass. The original version of this aria (without the *prestissimo*) was for bass but Handel seems to have discarded it. The Foundling Hospital score restores the Pastoral Symphony, or *Pifa*, to its original brevity (11 measures) without the *da capo* used even in the first performance. In the Foundling Hospital material "He shall feed His flock—Come unto Him" must have been in the missing first soprano part-book and, hence, not divided in two keys between alto and soprano. Handel seems to have used the duet version in the 1750's and these performances follow his practice in this, not the Foundling Hospital manuscript. The recitative "He was cut off" and the aria "Thou didst not leave" are allotted to the first soprano but the music is identical with that often performed by a tenor.

The most "novel" (to our ears) items in the present performances will be the duet-chorus version of "How beautiful are the feet" and the tenor arioso (instead of the chorus) "Their sound is gone out." At the first performance in Dublin Handel adapted an anthem setting of the first text which he had originally written for the Chapel Royal. It begins as a duet and after a half close the chorus enters with the words "Break forth into joy." When this chorus is sung Handel intended it to be followed by an ariosos setting of "Their sound is gone out." The latter probably dates from the time of the first London performance (1743). The candidly operatic "Why do the nations rage?" will be sung in the shortened form of the Foundling Hospital version (38 measures + recitative) instead of in the longer first version (96 measures). Dramatically, the shorter version is quite forceful, leading to the ensuing chorus "Let us break their bonds asunder" more directly than the longer version. The aria-recitative ends in e minor and the chorus completes the cycle to the key of C major in which the aria began.

Included in the 1894 Foundling Hospital “find” were part-books for oboe and bassoon. Even if they were not found we could have assumed that, according to the common practice of the period, winds would have been used in tutti passages as reinforcement. No wind parts (except trumpet) are called for in the conductor’s score but an 18th century copyist would have been expected to extract them in accord with principles familiar to him. In this case the copyists were under the direction of John Christopher Smith, Handel’s close associate, who directed the Foundling Hospital performance of 1759 a few weeks after the composer’s death. Generally, the oboes play in unison with the chorus sopranos; they are not used in the solos. The bassoons double the bass, being silent only while the solo voice sings. They are employed, however, in the accompanied recitative “For behold, darkness shall cover the earth.” As for the proportion of winds and strings: at the last performance Handel conducted at the Hospital he had 4 oboes and 4 bassoons as against 12 violins, 3 violas, 3 cellos, and 2 basses—a quite heavy bass and a reedy sound in the tutti passages.

The search for “the historical *Messiah*” will never be fully completed. There are too many uncertainties and Handel himself never established a definitive version of the oratorio. (It was not published until after his death.) With the evidence at our disposal we *can*, however, establish a “reasonable conjecture” (as W. Shaw puts it) about the Handelian tradition of *Messiah* performances from 1754 to 1759 at the Foundling Hospital. This is what Mr. Dunn and the Handel and Haydn Society offer this year. In content and style of presentation it approaches the last *Messiah* performance Handel conducted himself for the benefit of the 600 foundlings his charity helped to support.

J. H. DYER

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from the soul the dust  
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EUNICE ALBERTS, contralto, enjoys equal success as an opera, recital, and oratorio singer. She has appeared with the opera companies of Boston, Chicago, New York City, San Francisco, New Orleans, Washington, and Sarah Caldwell’s American National Opera Company. Miss Alberts sang many times under Charles Munch, both in Symphony Hall and at Tanglewood. She has also performed with Bernstein, Ormandy, Krips, and Steinberg, and under their direction, she has presented works of Hindemith and Copland. Miss Alberts is a frequent soloist with the Handel and Haydn Society. She has appeared at the major festivals of Aspen, Ann Arbor, Bethlehem, Cincinnati, and Tanglewood. And she was chosen as one of the soloists in Mozart’s Requiem, played in memory of President Kennedy by Erich Leinsdorf and the Boston Symphony, in the Cathedral of the Holy Cross in Boston.

JOHN REARDON, baritone, of the Metropolitan Opera, studied voice with Martial Singher. He sings regularly with other opera companies in New York, Washington, Santa Fe, Boston, Houston, New Orleans, Cincinnati, and Dallas, as well as in Europe. Mr. Reardon is well known for his portrayals of Don Giovanni, Pelléas, Count Almaviva, Scarpia, and Papageno, and he is also very much at home in contemporary opera. His world premières include Douglas Moore's "Wings of the Dove," Gian Carlo Menotti's "Labyrinth," and "The Saint of Bleeker Street," and "Mourning Becomes Electra" by Marvin David Levy. Mr. Reardon is equally as busy in concerts and on television. His orchestra engagements include Britten's "War Requiem," Haydn's "Creation," and "The Seasons," and Bach's "St. Matthew Passion." Mr. Reardon can be heard on RCA Victor, Columbia, Decca, Desto, Serenus, and Seraphim records.

CATHERINE ROWE, soprano, is an associate professor at Rutgers University, teaching solfège and voice. Miss Rowe is a graduate of Tusculum College and the Peabody Conservatory of Music, where she was an outstanding pupil of Mme. Renée Longy. She has appeared in many oratorio performances and recital programs in cities in the eastern part of the United States, including concerts in New York with the Festival Orchestra, and in Boston with the MIT Chorus. She has also sung in many European cities, notably Paris, Brussels, Hamburg, and Munich. Miss Rowe has specialized in music of the Baroque era and has also given first performances of many contemporary composers, established as well as neophyte, including Dallapiccola, Nabokov, Moevs, Andrew Thomas, Daniel Pinkham, and numerous others.

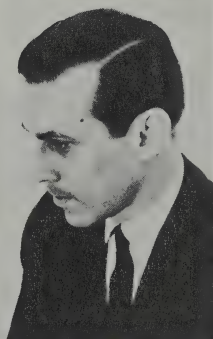
RICHARD SHADLEY, tenor, received a Bachelor of Music degree from Heidelberg College, Tiffin, Ohio, and a Master of Arts degree from Columbia University Teachers College where he is presently an instructor of voice. Mr. Shadley has performed recitals, chamber music, opera, and oratorios throughout the United States and in Canada, Europe, and Africa, including appearances with Musica Aeterna, The Festival Orchestra and Chorus, The Pierre Little Symphony, The New York Philharmonic Orchestra, The Handel and Haydn Society, The American Ballet Theater, and The Royal Ballet of London.

HELEN VANNI, mezzo-soprano, has received such extravagant praise as the following, from a Wichita, Kansas review: "What did Helen of Troy lack that Helen Vanni has? Voice of an angel!" And in all her appearances, whether as recitalist, soloist with orchestra, or in opera, Miss Vanni triumphs. She was welcomed this season by Alfred Frankenstein of the San Francisco Chronicle as a "splendid new mezzo-soprano." She sang Dora-bella with Elisabeth Schwarzkopf as Fiordiligi in Mozart's "Cosi fan Tutte." Of her performances at Carnegie Hall, with chorus and orchestra, the New York Herald Tribune said: "Hers is a voice that soars and penetrates. Its quality is made of air and lightness, yet its employment touched the fibers of poignancy." Miss Vanni's repertoire is extensive, ranging from Bach to Schoenberg. She has been active in the Metropolitan Opera and the Santa Fe Opera with guest appearances with the Cincinnati Opera, the Washington, D.C. Opera Society, and the Montreal Opera Guild. Miss Vanni can be heard on Columbia Records.

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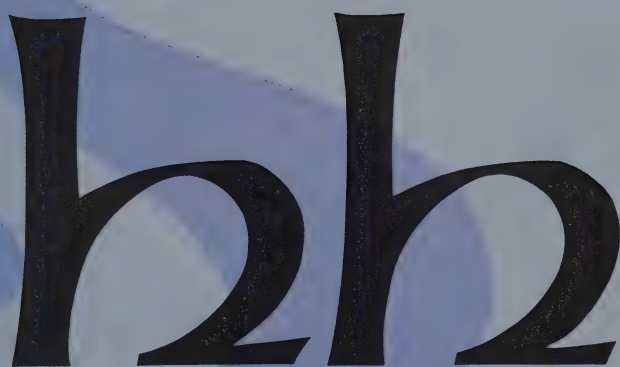
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handel and haydn society

thomas dunn,  
music director

154th season

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greetings

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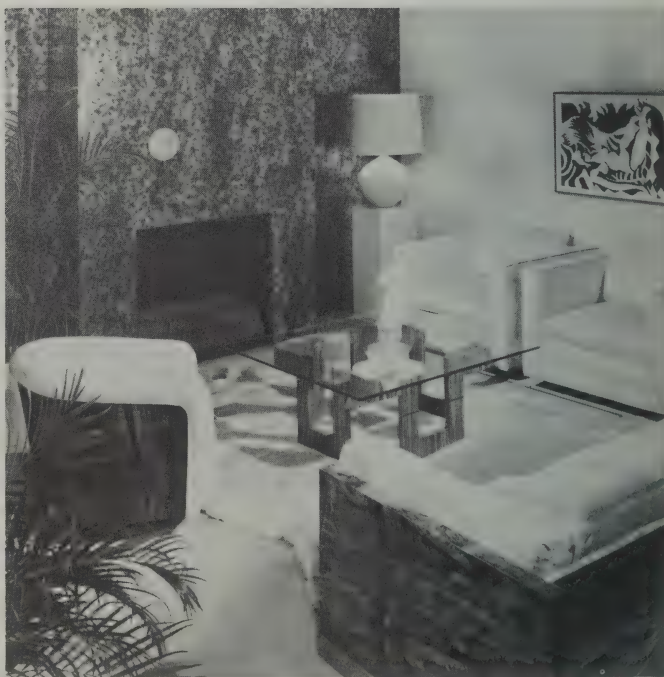
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### 1968-69

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# *The Handel and Haydn Society*

THE HANDEL AND HAYDN SOCIETY is unique among American musical organizations. Founded in 1815, it is the oldest musical society in America, still actively engaged in presenting concert series before the public. Two organizations of greater antiquity, the Stoughton Musical Society of Stoughton, Massachusetts (1802), and the Cecilia Society of Charleston, South Carolina (1762), retain their corporate identity, but they cannot be considered active in the performing arts.

Three years after its founding, the Handel and Haydn Society presented the first complete performance in America of Handel's *Messiah*. Since then, not a year has passed in which the Society has failed to perform this great work at least once during the concert season. It is not surprising, therefore, that the Society is best known and revered for its annual performances of *Messiah*—now an entrenched Boston tradition—and for its remarkable longevity.

But the important place which the Handel and Haydn Society has occupied in the cultural development of Boston and the United States cannot be attributed simply to age or identification with a particular musical work.

The Handel and Haydn Society was founded when Boston, then a bustling seaport community of 40,000 inhabitants, was not yet incorporated as a city. James Madison was President of the United States at the time, his office having been filled by only three predecessors. The War of 1812 had only recently come to an end, and America, still largely unpopulated and uncivilized, consisted of thirteen original colonies plus only five additional sovereign states.

America was, essentially, a musical desert: choral music consisted mainly of psalm-tunes; symphony orchestras, as we know them, did not exist; the music of the great European composers was mostly unknown.

One man who brought life to this musical desert and played a major role in the founding and early development of the Handel and Haydn Society was Johann Christian Gottlieb Graupner. Graupner was a thoroughly trained professional musician who came to America from Germany by way of London at the end of the eighteenth century. While in London, he played under Josef Haydn in the Salomon concerts (1791-92). Upon his arrival in Boston, Gottlieb Graupner opened a studio for instruction in music, and not many years later he founded the first symphony orchestra, the Philharmonic Society. It was this orchestra, consisting of amateurs and a few professionals, which played in the first public performance by the Handel and Haydn Society on December 25, 1815.

Throughout most of the nineteenth century, choral societies were a dominating force in American musical life. Preeminent among the musical societies and in the forefront of musical developments in this country was the Handel and Haydn Society. All this was to change with the advent of professional symphony orchestras in the last quarter of the nineteenth century. In the meantime, however, the fame of the Handel and Haydn Society spread far and wide.

By the time the Boston Symphony Orchestra was founded in 1881 by Henry Lee Higginson, an Associate Member of the Handel and Haydn Society, the Society had already presented over six hundred concerts of oratorio, operatic arias and overtures, and orchestral music; had accumulated a fine library of music and was responsible for the publication of much of it; had held five major music festivals in Boston and had taken part in

two in New York; and had performed on countless public occasions where the stage was shared with such celebrities as President James Monroe, Daniel Webster, Grand Duke Alexis of Russia, President John Tyler, Edward Everett, and Ralph Waldo Emerson.

A partial list of the Society's vast repertory included the first performances in Boston of Haydn's *Creation* (1819), Mendelssohn's *Elijah* (1848), Beethoven's *Ninth Symphony* (1853), and Handel's *Dettingen Te Deum* (1862); and the first performances in America of Handel's *Messiah* (1818), *Samson* (1845), *Solomon* (1855), *Israel in Egypt* (1859), and *Joshua* (1876), Bach's *Passion According to St. Matthew* (1874), *Christmas Oratorio, Parts I and II* (1877), *Mass in B Minor*, in part (1887), Verdi's *Mazzoni Requiem* (1878), and a host of other works by minor composers.

The nineteenth century, which gave birth to the Handel and Haydn Society and saw it flourish, left its mark upon choral societies. This was an era of excesses in fashion, architecture, and musical tastes. Musical organizations and performances were often prized more highly for their quantity than their quality. Characteristic of the times were the mammoth public festivals, such as the great World's Peace Jubilee held in Boston in 1872. The promoter of this event, Patrick Sarsfield Gilmore, amassed astounding forces for the occasion—a chorus of 20,000 voices and an orchestra of over 1,500 instrumentalists. Gilmore, the P. T. Barnum of the musical world, and his extravaganzas were extreme examples, of course. Nonetheless, the membership of choral societies generally could be numbered in the several hundreds. There were times when the Handel and Haydn Society performed concerts with as many as five to six hundred choristers; three to four hundred were commonplace. Though the Handel and Haydn Society would no longer attempt to assemble a chorus

of that size, even if it could, it is of interest that a number of choral societies of similar vintage in England and America still carry on the tradition of large numbers and have a devoted following.

The advent of professional symphony orchestras in major American cities at the end of the nineteenth century and the beginning of the twentieth brought the dominant role of the great choral societies to an end. The preponderance of public interest shifted to symphonic music and, to a lesser extent, opera. Yet, for some time thereafter, the Handel and Haydn Society could actually still boast (and has pictures in its archives to prove it) that, on occasion, perspective ticket buyers stood in line for blocks, so as not to miss a particular concert. But such overwhelming demand was no longer the rule, and the competition for audiences became progressively more difficult to meet.

An evaluation of the vast social, cultural, and economic changes which had an effect upon the Handel and Haydn Society and other choral societies is not within the scope of this essay, but it is probably safe to say that two of the most important factors were the shift of audience interest and the transfer of interest of the majority of professional musicians to other musical forms. As this occurred, choral societies became more isolated from the mainstream of musical activity, and, of those societies which survived, many turned inward to derive comfort from continuing the repertory and traditions and to bask in the glory of that era when they were at their zenith.

The Handel and Haydn Society was no exception. Though vastly more fortunate than some of its counterparts, it fell upon difficult, less glorious times. Surrounded by a great variety of musical organizations and activities, the Society discontinued its practice of including instrumental and operatic numbers in its programs, and with it

went much of the vigor, inventiveness, and progressive spirit which had characterized most of the Society's first century.

Happily, however, the end of this odyssey does not coincide with the end of the nineteenth century and is yet to be written. The Handel and Haydn Society continued regularly to present concert seasons in which there were many performances of great merit, performances which would be difficult to match by any of its competitors. It must also be admitted that there were some performances of which the Society was less than proud.

In the years immediately preceding its 150th anniversary, the Society could still take pride in certain of its recent accomplishments; it had the pleasure of recording Handel's *Messiah* and Brahms' *Requiem* commercially, of receiving the first invitation ever extended to a chorus outside of England to participate in the Three Choirs Festival, of making the first televised performance of *Messiah* for the National Educational Television Network, and of seeing itself featured in a number of national magazines, such as *Time* and *Newsweek*. In order to commemorate this important anniversary, the Governors of the Society voted in favor of sponsoring an International Choral Festival in Boston, a festival in which fifteen choruses from eleven countries participated. The enthusiasm which the festival generated among the participants was, in many ways, reminiscent of the heyday of the great choral societies.

Significantly, however, the Governors of the Society chose the occasion to be more than a celebration of the past. In their minds, the anniversary was rightly viewed as the end of an era, but, more importantly, as the beginning of a new one in which the Society would re-assess its position and its goals and reorganize itself so as to introduce new life and direction into its activities.

The 1968-69 concert season of the Handel and Haydn Society is evidence of the fresh musical approach resulting from the Society's reinvigoration and reorientation. Though choral music continues to be the Society's special domain and primary interest, henceforth choral music will be presented as part of a balanced program distinguished by its variety, innovation, and adherence to highest standards of musical scholarship and performance. Programs will include instrumental numbers and will involve various media in the performing and visual arts. Repertory will encompass the works of composers in many musical periods, and contemporary music will be given a fair hearing. Programs will be designed so that audiences may hear both familiar and unfamiliar works and discover for themselves what a storehouse of musical treasures exists to be heard and enjoyed.

The Handel and Haydn Society's traditional performances of *Messiah* will continue, albeit in a variety of untraditional ways. The orchestration for the performances in 1968 is that which Handel used for the Foundling Hospital performance in 1754. The balance of forces approximate those of Handel's time and involve somewhat smaller choral and orchestral forces than those customary in the nineteenth century and customarily employed by the Society in the past.

Friends of the Handel and Haydn Society need not fear that this most traditional of Boston's ancient organizations has lost its fondness or respect for tradition. Quite the contrary. Motivated by a great respect for tradition, the Society is determined that it must continue to earn the traditions it has inherited from the past and, through the vigor with which it pursues its new role, establish new precedents which will become the traditions of tomorrow.

GEORGE E. GEYER

# HANDEL AND HAYDN SOCIETY

FEBRUARY 8

| JORDAN HALL

| 8:30

THOMAS DUNN, *Music Director*

YVONNE VÉLU, narrator

THE HONORABLE JACQUES MASSENET, narrator

ANTHONY NEWMAN, harpsichord

Members of the Boston Philharmonia

Robert Brink, *Concertmaster*

HONEGGER Le Dit des Jeux du Monde ("Ritual Games of the World")

*First Suite*

I. Le Soleil et la Fleur (The Sun and the Flower)

II. La Montagne et les Pierres (The Mountain and the Rocks)

III. L'Enfant et la Mer (The Child and the Sea)

IV. L'Homme tournant sur le Sol (Man Maturing upon the Soil)

V. First Interlude (The Madman)

*Second Suite*

VI. Les Hommes et le Village (Men and the Village)

VII. Les Hommes et la Terre (Men and the Earth)

VIII. L'Homme et la Femme (Man and Woman)

IX. Second Interlude (The Man who Struggles and Leads)

*Third Suite*

X. L'Homme et l'Ombre (Man and his Shadow)

XI. Le Rat et la Mort (The Rat and Death)

XII. L'Homme et la Mer (Man and the Sea)

XIII. Epilogue (The Canticle of Death)

*Miss Vélu, Mr. Massenet, Elinor Preble, flute; Jeffrey Stern,*

*trumpet*

*First Boston performance*

*Intermission*

BACH Brandenburg Concerto V (BWV 1050)

*Allegro*

*Affettuoso*

*Allegro*

*Mr. Newman, Elinor Preble, flute; Robert Brink, violin*

*Translation by Gilian Shallcross*

*Baldwin Piano*

# LE DIT DES JEUX DU MONDE

## FIRST SUITE

### I. THE SUN AND THE FLOWER

The world begins to live.  
Broken in the sea the mountain masses  
quake,  
The forests come together without form,  
The world crowds in upon itself, I cannot  
say how  
And the world cannot say itself, for it knows  
no words; it turns and does not know  
what it has created; it stretches and re-  
laxes; fiercely it crowds itself again.  
The world bursts and fire, wind, and water  
spring forth.  
The world steadies and the ground grows  
hard.  
Fire burns, its arm stretched toward its hand  
Water runs down to itself  
The wind is never found again.  
The world continues to live  
The world hides and does not wish to be  
seen.  
Wind, fire, and water fall back with it and  
increase upon its surface;  
Nothing is still: the sun quivers in the  
flower, the mountain crumbles into  
rocks, the child wants to drink the sea.  
Nothing is still: man will turn toward the  
earth at his given place  
And the sun and the flower will play.

### II. THE MOUNTAIN AND THE ROCKS

The world stretches beneath another sun.  
Under the new sun petals come to the flower  
The sun arcs from morning until evening,  
and the ships which glide outside the  
encircling gulf must pass and pass  
again beneath it.  
Here is the mountain where the boulders fall  
And the mountain and the rocks will play.

### III. THE CHILD AND THE SEA

The city can grow on the earth and the sun  
can burn its children.  
The sun and the city can love, and the world  
stretches beneath them.  
Here is the child who wants to drink the sea  
And the sea and the child will play.

### IV. MAN MATURING ON THE SOIL

On the thirsty earth the trees stand up and  
the birds drift heavily;  
The world beneath them stretches without a  
thought: the earth never knows that the  
world gives birth.

A man rises from the earth; he is on the soil,  
and on the soil he has his given place.  
Here is the man who turns on the soil  
And the maturing man and the soil will play.

### V. FIRST INTERLUDE: THE MADMAN

The world continues to live  
But a man leaps from the world and he is  
not formed,  
And the man plans . . . . .  
Lights transformed into noons  
That which comes is the sun.  
Whether it wishes or not it will be  
the tree,  
Whether he dances or not he will  
be man.  
On the street he is the one who  
walks,  
In the field he is the one who tills.  
Here is the day with its changes  
It is at the center  
Come, Come: here are smiles, flow-  
ers; here is glory.  
It is there by smiles, flowers, and  
glory.

He must come back to himself.  
He must take from the gardens not the  
flower but the woman;  
He must take from the crowds not the  
woman but the flower. Tigers' thighs,  
the head of woman, breast of horse,  
hands of man—dance!

I am tiger  
with the grass and the sky and the  
reach of my caresses

I am woman  
she who allows surprise  
who ever waits, who wants, who  
directs

I am horse  
in the wind  
against dread, with fury and fear

I am man  
he who fashions and creates  
he who knows

I am not

Here is the garden in the midst of  
flowers  
Here is strength in anguish  
The end bursting into the middle.  
It is to be that one kills

I declare the world insane!

WORLD!

## SECOND SUITE

### VI. MEN AND THE VILLAGE

The madman has disappeared

The world continues to live

Now men will act with the earth forgotten  
and will stir, the stars holding them no  
longer in their paths.

They will speak to other men but think of  
themselves.

They will find the earth a new thing, and  
will strike it.

Now men want to be men;

The world continues to live and men live  
from it but do not know it.

Here are the men of the village who wish to  
build it again

And men and the village will play.

### VII. MEN AND THE EARTH

The world is found again within itself.

Men live together and apart

A man alone dancing on the earth cries out.  
Man has disappeared in a long silence and  
a long sleep,

For an instant the world is weary for this  
man, and the soul of all wants to be  
gentle for him.

The world looks always to itself; the soul of  
all is turned away and men come with  
spears.

Here are the men who will drive their spears  
into the earth

And spears and the earth will play.

### VIII. MAN AND WOMAN

The world leaves the gaping earth and does  
not see the silent spears.

The world is centered and recentered on it-  
self; it has no beginning and no end.

Here is a man who comes desiring a woman  
And the man and the woman will play.

### IX. SECOND INTERLUDE: THE MAN WHO STRUGGLES AND LEADS

The world lives divided

Men and beasts live divided

The world continues to live

But a man leaps from the world and forty  
men leap from the world and the man  
leads them.

And the man plans . . . . .

Darkness dissolved into nights

I know that you are brothers and  
sisters

You will go fishing this morning:  
after the high tide there will be  
your home

You will go to take water from the  
spring: after the fearful road  
there will be your home

You will wait near the fire: after  
preparing the return there will  
be your home

Here is the house with gray  
terraces

You will be the one who searches  
and the others listen

You will be the one who says noth-  
ing and holds his chin

You will be the one who will go  
into the fields tomorrow and im-  
plore the sun

Here is the whole people with its gray  
waves

I go from one to another

I am he who leads; he who is invisible and  
who is listened to; he who is still and  
whose voice excites the goats.

Strive, brother against brother; mad  
trees, strive against mad does; plains,  
strive against the sky.

Strife silence halt death

"brother, I fling your eyes to the  
stars

your cry was beautiful when you  
rallied

you had not insulted me, but your  
blood was so red

brother, I too fling myself into the  
abyss"

Strife silence halt death

"doe, I want the silk of your skin  
for my shell

you are thrown down and I am  
afraid

was it so wrong?

doe, I too am beaten by the storm"

Strife silence halt death

"sky, you have followed me every-  
where and now I have you with-  
in me

no longer will you be so blue and  
so much watched

I crush you! I crush you!  
sky, I die beneath the rain"

I am outstretched upon the soil

Here is the sea slipping over the plain  
the tree lying on the dead doe  
the brother fallen near his brother  
the endless empty desert

I live on the dying world

WORLD!

### THIRD SUITE

#### X. MAN AND HIS SHADOW

The man and the forty men have  
disappeared.

The world continues to live

This man has prepared men and beasts and  
things to die

Men will feel that the earth is beneath  
them,

They will make the last descent

They will descend remembering

And come back weeping.

They will dance desiring death, wanting to  
grasp it wholly,

And they will swim out to sea, exulting.

Thus the world expects all

The world continues to live

Men will go down again into the world  
without their knowing

The world prepares to engulf.

Here is a man coming down from the  
mountain

And the man and his shadow will play.

#### XI. THE RAT AND DEATH

Man is dead and the sun is dead; I see the  
mountain no more and the corners of  
the earth are seen no more.

The world expands and contracts, gaping  
silence covered by a certain silence.

Death is a leaden cloud rolling on itself

Here is a rat near the cloud of death

And the rat and death will play.

#### XII. MAN AND THE SEA

The world grows and now is a sea without  
shores.

It knows that all must return into it

And the world awaits.

Here is a man desperately swimming in the  
sea which is death

And the sea and the swimmer will play.

### XIII. EPILOGUE:

#### THE CANTICLE OF DEATH

The world is alone with itself, and all things  
are dead.

Death has come to man, the mountain, the  
sun,

To the solemn woman and the man, to the  
high city and the crowd;

And I am alone to sing the canticle of the  
dead.

The descent from the hills to twilight—  
death

A mother's kiss for her child—death

Eyes toward the sea going toward the  
road—death

Silence broken by a word—death

Flame rising from a pyre—death

Perfume rising from a flower—death

#### DEATH

I have turned my thoughts into words  
—death

I said to you the words of farewell and  
you gave no answer—death

I dreamed last night and waking saw  
the light—death

I had made you gentle and you laughed  
in bitterness—death

The village flooded by the river—death

The sea climbing toward the sky—death

#### DEATH

If you search for calm after rebellion—  
you will die

If you desire caresses after kisses—you  
will die

If you treasure your own words—you  
will die

If you languish in the summer, think of  
autumn—you will die

If in the morning you watch the river  
flowing—you will die

And if you struggle against the world—  
you will die every day

#### DEATH

The world is ever centered on itself

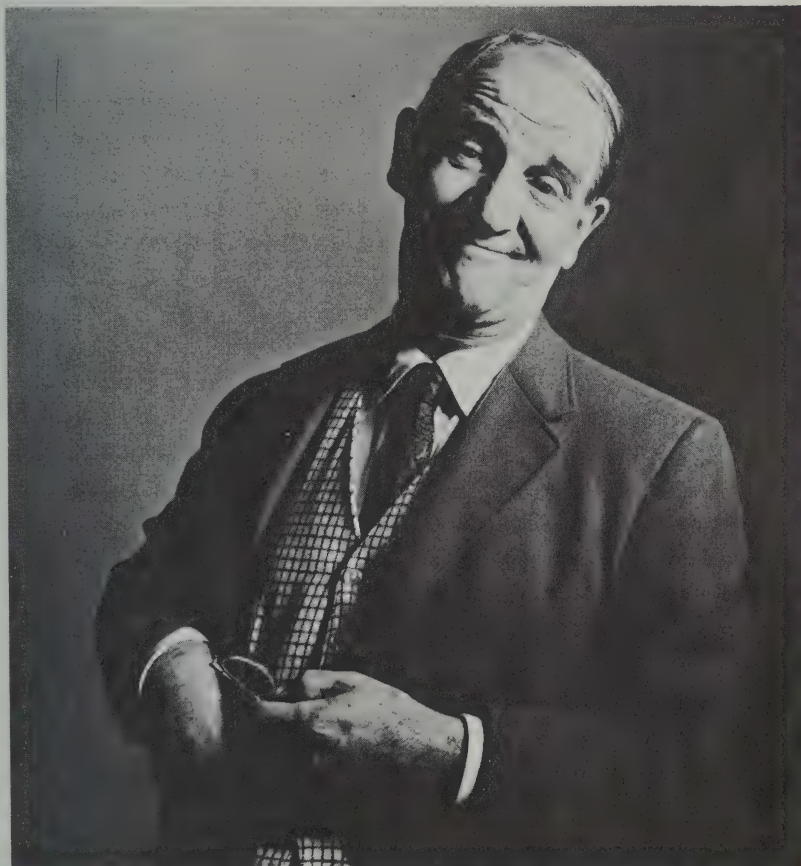
Births have shattered stones

Death has carried all away and the world  
desires nothing

peace      movement      silence

BUT THE WORLD CONTINUES  
TO LIVE

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His approach to conducting has been described as "modesty in the face of genius, seeking out the composer's intent, never wilfully imposing his own "interpretation." His vast audiences, and critics, long ago realized that "... whatever Mr. Dunn tackles musically, is worth doing and done memorably well."

Mr. Dunn is widely known and acclaimed for his achievements as conductor and music director of the Festival Orchestra and Chorus of New York, and for his recordings with RCA and Decca.

Since assuming in 1967 the added responsibilities as music director and conductor of the Handel and Haydn Society, America's oldest active choral society, he has received even more critical acclaim, climaxed last year with his dynamic concerts in Symphony Hall.

In addition to these duties, Mr. Dunn is also director of music at New York's Church of the Incarnation, and is Editor-in-chief of E. C. Schirmer Music Publishers.

A graduate of Johns Hopkins University in 1946, the Peabody Conservatory of Music, 1946, and of Harvard University, 1948, Mr. Dunn studied conducting as a Fulbright Scholar at the Royal Conservatory in Amsterdam, the Netherlands, where he was awarded that country's highest award in music, the Diploma in Orchestral Conducting.

At the Peabody Conservatory, Mr. Dunn received a three-year full schol-



arship in organ and the Thomas Prize for interpretation and musicianship.

Mr. Dunn has studied with Charles Courboin, organist of Saint Patrick's Cathedral, New York; Virgil Fox; E. Power Biggs; Ernest White; in choral conducting with Robert Shaw, then associate conductor of the Cleveland Orchestra; G. Wallace Woodworth, Harvard University; and Ifor Jones, conductor of the Bach Choir of Bethlehem, Pa.; harpsichord with Gustav Leonhardt, Hochschule für Musik, Vienna; and the late Dr. Anton van der Horst, conductor of the Nederlands Bachvereniging and Professor of Orchestral Conducting, Royal Conservatory, Amsterdam.

Mr. Dunn has been organist of the Third Lutheran Church of Baltimore; organist and choirmaster of the Cathedral of the Incarnation, Baltimore; Director of Music of Saint Paul's Church, Chestnut Hill, Philadelphia; and an instructor of theory and applied music at the Peabody Conservatory of Music.

He was also an instructor of music history at Swarthmore College, and conductor of its glee club and orchestra, a lecturer in the Institute for Humanistic Studies for Executives of the University of Pennsylvania, and on the faculty of the School of Sacred Music of Union Theological Seminary, New York.

YVONNE RENÉE VÉLU, born in Douai, France, began her musical studies at age eight at the National Conservatory of Music of Douai, a branch of the Paris Music Conservatory, where she studied cello with Alphonse Inslegers and Claude Brion, and harmony and chamber music with Pierre Dufond. Upon graduation in 1953, she received the Conservatory's highest award, the Première Médaille de Solfège. As a cellist, Miss Vélu played with the Société des Concerts Symphoniques of the Douai Conservatory, the Douai Theater Orchestra, the Club Sym-

phonic Orchestra, Symphonic Orchestra of Auberchicourt, and the Gayant Symphonic Orchestra. In New York, Miss Vélu studied cello with Fortunato Arico and she narrated the first New York performance of "Le Dit des Jeux du Monde," at Philharmonic Hall in 1967, with The Festival Orchestra of New York under Mr. Dunn. Miss Vélu is married to Graeme Warner, an Australian journalist. She is a member of the United Nations Music Club, and she has been on the staff of the United Nations Press Services for the past several years.

JACQUES MASSENET, the Consul General of France in Boston, was born in 1921 in Paris and, after completing his secondary studies in Rabat, Morocco, obtained Degrees in Laws and in Letters at the University of Algiers. He began his career in the foreign service in 1946 and served in Shanghai, Bangkok, New Delhi, Florence, Rangoon, Phnom Penh, and in Lome (Togoland). Assigned on several occasions

to the French Ministry of Foreign Affairs, he was appointed associate head of the Press Service of NATO for 1960 and 1961. Then, after having attended the National Defense College in Paris, he was appointed Consul General in Boston, a post he assumed in July, 1965. Mr. Massenet is a Chevalier of the Legion of Honor and a holder of the Croix de Guerre. He is married and is the father of two children.

ANTHONY NEWMAN is active as a harpsichordist, also as an organist, a composer, and a teacher, on the Faculty of the Juilliard School. In these first three occupations he has won such international awards as First Prize in Piano and Harpsichord from Ecole Normale de Musique in Paris (in 1959), where he studied with Alfred Cortot and Pierre Cochereau; and First Prize in the Nice International Composition Competition, with a work for organ solo. He received his Mas-

ters Degree in composition from Harvard in 1965, where he worked with Leon Kirchner, and his Doctor of Musical Arts Degree in organ in 1967 from Boston University. Mr. Newman performed the complete organ works of Bach at Newton College in 1967, and made his New York debut with a recital on the pedal-harpsichord. In 1968 he was presented in the Young Artists Series of the Metropolitan Museum in New York. Mr. Newman records for Columbia and VOX Records.

THE TWO REMAINING CONCERTS of the 1968-1969 season of the Handel and Haydn Society will take place on Sunday, March 16 at 3:00 in Symphony Hall, and on Saturday, April 19 at

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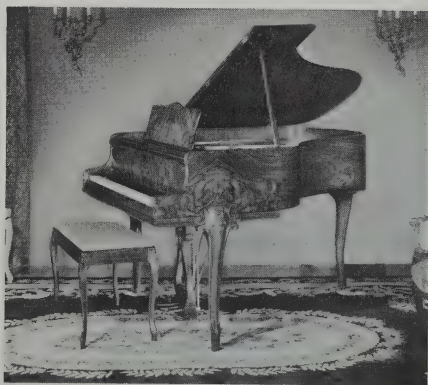
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## Program Notes

### HONEGGER *Le Dit des Jeux du Monde*

ARTHUR HONEGGER (1892-1955) composed a large number of dramatic works and ballets as well as quantities of incidental and film music. *Le Dit des Jeux du Monde* (1918) holds a special place in this group since it is his first work for the theater. Most of Honegger's other compositions during the productive years 1917-1920 were for chamber ensembles and the scoring of *Le Dit* reflects this pre-occupation with reduced instrumental forces. He calls for a double string quintet, flute, trumpet and percussion (including a "bouteillophone," or series of musical bottles). A chamber orchestra was somewhat of a novelty in 1918; the first performance of Stravinsky's *Histoire du soldat* had taken place about a month before the completion of *Le Dit* and the *Ragtime* was still a few days from completion.

During the war years the Théâtre du Vieux-Colombier was the scene of many innovative plays and concerts. All that was experimental or different received an enthusiastic welcome from its directress, Jane Bathori. She was a singer noted not so much for beauty of voice as for interpretive skill. Young actors, playwrights, musicians and poets had in her an enthusiastic champion. The *Nouveaux Jeunes* presented a concert at the Vieux-Colombier in January, 1918 at which Bathori sang Honegger's *Alcools* (on poems of Apollinaire). A few months later Honegger was commissioned to provide music for Paul Méral's "mystery," *Le Dit des Jeux du Monde*. The Belgian poet's lengthy text (most of which is omitted tonight) is prefaced by a dramatic *mise en scène*: "The place is everywhere; at the same time it is nowhere; it is the space in which men and things move. Space, night, is a level area limited by the imaginary ellipsoid curves of my limited vision. . . . In short, only space exists."

André Gauthier calls this perplexing work "a drama, a mystery, a poem in dialogue, a morality or 'cosmic cycle' in which 'man, animals and nature are represented in turn in one of their collective manifestations through the three basic phases of creation: birth, life and death!'" All of this is dramatized by the dances whose music provides the "motif intérieure et parfois provocatif" for them. Méral seems to have opposed any kind of purely symphonic elaboration which would detract from the total effect of the "spectacle" as theater. For the première in December, 1918 there was no scenery; only colored lights illuminated the performance area. Many years later, in *I am a Composer*, Honegger recalled that "the very original costumes by [Guy-Pierre] Fauconnet unquestionably marked a date in the history of the theater." Alas, there seems to be no visual record of them. In connection with the first performance of *Le Dit* the composer dryly observed that the work "managed to arouse some excitement." Apparently, there was a rowdy scene at the theater that night but partisans of new music were able to comment favorably in the press.

Honegger's score perplexed some of his friends. Several of the movements reflect the intense and elaborately contrapuntal *Quartet* written the year before. Honegger had also explored the sonorous possibilities of a large orchestra in a symphonic poem, *Le Chant de Nigamon*. The fruits of these two experiences impart a richness of texture to the chamber ensemble of *Le Dit des Jeux du Monde*. The strings often play in 6 or 7 real parts with independent flute (pic-

colo) and trumpet. Linear writing predominates, the vertical sonorities produced being aggressively bitonal. Willy Tappolet's summary emphasizes this point. "The most striking characteristic of the score remains, however, the manner in which the harmonic center of gravity yields to the melodic element. The way in which the themes free themselves from harmonic constraint to facilitate independent movement of the voices derives from Schoenberg." Honegger has admitted this influence himself. Mme Honegger has forbidden the use of dancers; an abbreviated version of the text will be read by the two narrators. The 10 dances, 2 interludes and epilogue have the following titles:

1. *Le Soleil et la Fleur* (The Sun and the Flower). A wide-ranging flute melody with prominent major sevenths unfolds over an elaborate string accompaniment. The trumpet has an unrelated rising motif.

2. *La Montagne et les Pierres* (The Mountain and the Rocks). Within a brief A-B-A design, a subtle exploration of percussion sonorities takes place. The tympani are pitched in F and C.

3. *L'Enfant et la Mer* (The Child and Sea). Flute and strings each have a separate melody; both are heard to combine contrapuntally after a short contrasting section (*plus agité*).

4. *L'Homme tournant sur le Sol* (Man maturing upon the soil). This movement is an "awakening to life" whose growing intensity is scarcely moderated by the legato melodies of the solo instruments.

5. *L'Homme fou* (The Madman). Portions of the chromatic scale are heard in practically every measure of this frantically searching movement. The *bouteillophone* is used for the first time.

6. *Les Hommes et le Village* (Men and the Village). The pedal points which Honegger uses most frequently to anchor his tortuous lines here evoke a rustic simplicity. The first violins *divisi* and the second violins (also *divisi*) run in contrary motion to each other around a folk-like trumpet theme. New pedal points undergird an imitative section before the return of the folk theme—in canon.

7. *Les Hommes et la Terre* (Men and the Earth). In this percussion movement only a minor third (C-E flat) separates the two tympani which are used for chords.

8. *L'Homme et la Femme* (Man and Woman). Perhaps the closest parallel to this movement is Schoenberg's *Verklärte Nacht*. The intense chromaticism and uncompromising linear motion yield to bitonal, *marcato* chords after the flute solo.

9. *L'Homme qui lutte et conduit* (The Man who struggles and leads). A martial theme rides above a bass with prominent large intervals. The sharp rhythms of the middle section (*un peu plus agité*) foreshadow parts of *King David*.

10. *L'Homme et l'Ombre* (Man and his Shadow). Nothing could be more graphic than the canons at one-measure intervals.

11. *Le Rat et la Mort* (The Rat and Death). In this bizarre movement the piccolo represents the rat and the percussion instruments death. The "cloud of death" envelops the rat.

12. *L'Homme et la Mer* (Man and the Sea). In this movement (marked *tumultueux*) Honegger depicts the final, sinister "game" which can have only one outcome. The trumpet attempts to rise higher and higher but each time falls back. There are intervallic and melodic references to previous *jeux*, most tragically to

"the child who wants to drink the sea." (No. 3) An impassioned climax does not slacken before the end—the sea engulfs the child become a man.

13. *Epilogue*. A motionless calm installs itself. The bass slowly descends and all is extinguished in a final measure of silence.

J. H. DYER

## BACH Brandenburg Concerto V (BWV 1050)

THE MODERN LISTENER needs no apologia to convince him of the excellent merits of the "Six Concertos for Several Instruments" (as Bach called the collection) and neither did the person who received the dedication: His Royal Highness Christian Ludwig, Margrave of Brandenburg. This needs to be pointed out because, too often, it has been asserted that the Margrave did not value the concertos enough to have them performed. If we must seek a reason why the autograph manuscript shows little use, it is probably to be found in the lack of virtuosi able to cope with the technical difficulties of the solo parts. Given the proper forces, the concertos would have been performed. Christian Ludwig was a noted connoisseur of musical art and surely recognized the quality of Bach's work. The composer's reference to his "refined and discerning taste" in the dedication was no empty compliment. At his death the Margrave left a huge library of music manuscripts, including a large number of Italian operas and oratorios. A testimony to his judgment is the number of times Handel's name appears in the inventory of the Margrave's estate: he owned eight operas and one oratorio of his. No Italian appears so frequently in the inventory. The "Brandenburg" Concertos must have been among the 177 concertos of various masters which were owned by the Margrave. Contrary to Spitta's belief, the library was not sold for a pittance but was divided into five lots and passed on to members of the royal family.

The preface to the presentation copy of the score (dated 1721) refers to an occasion a few years previously when the Margrave expressed his approval of Bach's ability and offered the composer a commission. The date of this meeting remains uncertain but Friedrich Smend has discovered a document which places Bach in Berlin early in 1719 to accept delivery of a special harpsichord for the court at Cöthen. Probably he was in Berlin even earlier to place the order and could have played (Brandenburg No. 6 ?) before Christian Ludwig at either time.

From what is known of the musical establishment at Cöthen it seems fairly certain that the six concertos were intended for use there during Bach's tenure as Kapellmeister (1717-1723). They were specially chosen to represent a wide variety of styles and suggest that many more of their type existed at one time. The great differences in instrumentation and compositional approach indicate a considerable time span between the most archaic (No. 6) and the most "modern" (No. 5).

The Brandenburg Concertos were not conceived as a cycle as were, e.g., the suites for cello, but they constitute a resumé of the *concertante* principle from the polychoric No. 3 to the solo concerto (No. 5). Rudolf Gerber (in *Bachs Brandenburgische Konzerte*) finds in the concerto we are to hear this evening an anticipation of classic lyricism, aspects of classic thematic development, a type of thematic dualism (between the ritornello and solo entries of the first movement) found in sonata form and the first appearance on the keyboard concerto in music

literature. The concertino consists of transverse flute, violin and harpsichord (*cembalo concertato*); the latter also does service as the orchestral continuo. The orchestra lacks a second violin which all of the other "Brandenburgs" have. An explanation has been proposed which strengthens the argument that the concertos were written for Cöthen. At Cöthen Bach usually took a string part in orchestral music, the better to lead his players; in this concerto he designed the harpsichord part for himself and would not be able to take his customary post in the orchestra. The "orchestra" had one man to a part.

The first movement of No. 5 can be subdivided into five sections of varying lengths. The wonderfully noble orchestral ritornello and the various motives immediately following in the concertino provide the material to be elaborated. The flute and violin dialogue *pianissimo* a new motive at the opening of the middle (third) section over the pulsating strings of the orchestra and broken chords on the harpsichord. A recurrence of the ritornello in D major prefaces the virtuoso scale passages of the keyboard instrument and the brilliant cadenza which follows.

The second movement (*Affetuoso*) is a piece of chamber music for the concertino alone; the right hand of the harpsichord part provides a fourth obbligato voice. A dotted rhythm appears several times in practically every measure and it would not be amiss to consider the whole movement a sort of free variations on the first five measures. The third movement is a da capo (A-B-A) fugue begun by the concertino. Instead of an intense fugal development inexorably working toward a climax, Bach presents us with a cantabile contrast, playfully manipulating the lively theme.

J. H. DYER



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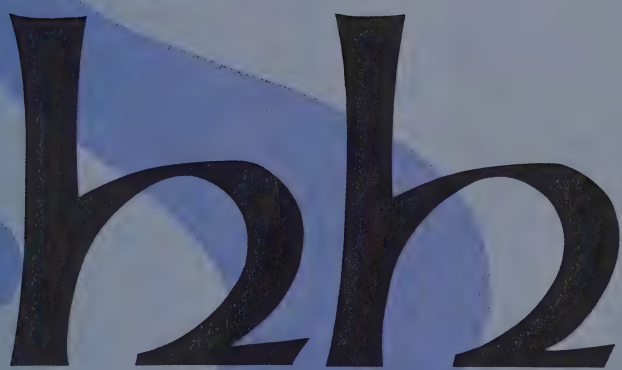
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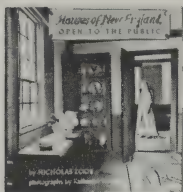
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# *The Handel and Haydn Society*

THE HANDEL AND HAYDN SOCIETY is unique among American musical organizations. Founded in 1815, it is the oldest musical society in America, still actively engaged in presenting concert series before the public. Two organizations of greater antiquity, the Stoughton Musical Society of Stoughton, Massachusetts (1802), and the Cecilia Society of Charleston, South Carolina (1762), retain their corporate identity, but they cannot be considered active in the performing arts.

Three years after its founding, the Handel and Haydn Society presented the first complete performance in America of Handel's *Messiah*. Since then, not a year has passed in which the Society has failed to perform this great work at least once during the concert season. It is not surprising, therefore, that the Society is best known and revered for its annual performances of *Messiah*—now an entrenched Boston tradition—and for its remarkable longevity.

But the important place which the Handel and Haydn Society has occupied in the cultural development of Boston and the United States cannot be attributed simply to age or identification with a particular musical work.

The Handel and Haydn Society was founded when Boston, then a bustling seaport community of 40,000 inhabitants, was not yet incorporated as a city. James Madison was President of the United States at the time, his office having been filled by only three predecessors. The War of 1812 had only recently come to an end, and America, still largely unpopulated and uncivilized, consisted of thirteen original colonies plus only five additional sovereign states.

America was, essentially, a musical desert: choral music consisted mainly of psalm-tunes; symphony orchestras, as we know them, did not exist; the music of the great European composers was mostly unknown.

One man who brought life to this musical desert and played a major role in the founding and early development of the Handel and Haydn Society was Johann Christian Gottlieb Graupner. Graupner was a thoroughly trained professional musician who came to America from Germany by way of London at the end of the eighteenth century. While in London, he played under Josef Haydn in the Salomon concerts (1791-92). Upon his arrival in Boston, Gottlieb Graupner opened a studio for instruction in music, and not many years later he founded the first symphony orchestra, the Philharmonic Society. It was this orchestra, consisting of amateurs and a few professionals, which played in the first public performance by the Handel and Haydn Society on December 25, 1815.

Throughout most of the nineteenth century, choral societies were a dominating force in American musical life. Preeminent among the musical societies and in the forefront of musical developments in this country was the Handel and Haydn Society. All this was to change with the advent of professional symphony orchestras in the last quarter of the nineteenth century. In the meantime, however, the fame of the Handel and Haydn Society spread far and wide.

By the time the Boston Symphony Orchestra was founded in 1881 by Henry Lee Higginson, an Associate Member of the Handel and Haydn Society, the Society had already presented over six hundred concerts of oratorio, operatic arias and overtures, and orchestral music; had accumulated a fine library of music and was responsible for the publication of much of it; had held five major music festivals in Boston and had taken part in

two in New York; and had performed on countless public occasions where the stage was shared with such celebrities as President James Monroe, Daniel Webster, Grand Duke Alexis of Russia, President John Tyler, Edward Everett, and Ralph Waldo Emerson.

A partial list of the Society's vast repertory included the first performances in Boston of Haydn's *Creation* (1819), Mendelssohn's *Elijah* (1848), Beethoven's *Ninth Symphony* (1853), and Handel's *Dettingen Te Deum* (1862); and the first performances in America of Handel's *Messiah* (1818), *Samson* (1845), *Solomon* (1855), *Israel in Egypt* (1859), and *Joshua* (1876), Bach's *Passion According to St. Matthew* (1874), *Christmas Oratorio, Parts I and II* (1877), *Mass in B Minor*, in part (1887), Verdi's *Manzoni Requiem* (1878), and a host of other works by minor composers.

The nineteenth century, which gave birth to the Handel and Haydn Society and saw it flourish, left its mark upon choral societies. This was an era of excesses in fashion, architecture, and musical tastes. Musical organizations and performances were often prized more highly for their quantity than their quality. Characteristic of the times were the mammoth public festivals, such as the great World's Peace Jubilee held in Boston in 1872. The promoter of this event, Patrick Sarsfield Gilmore, amassed astounding forces for the occasion—a chorus of 20,000 voices and an orchestra of over 1,500 instrumentalists. Gilmore, the P. T. Barnum of the musical world, and his extravaganzas were extreme examples, of course. Nonetheless, the membership of choral societies generally could be numbered in the several hundreds. There were times when the Handel and Haydn Society performed concerts with as many as five to six hundred choristers; three to four hundred were commonplace. Though the Handel and Haydn Society would no longer attempt to assemble a chorus

of that size, even if it could, it is of interest that a number of choral societies of similar vintage in England and America still carry on the tradition of large numbers and have a devoted following.

The advent of professional symphony orchestras in major American cities at the end of the nineteenth century and the beginning of the twentieth brought the dominant role of the great choral societies to an end. The preponderance of public interest shifted to symphonic music and, to a lesser extent, opera. Yet, for some time thereafter, the Handel and Haydn Society could actually still boast (and has pictures in its archives to prove it) that, on occasion, prospective ticket buyers stood in line for blocks, so as not to miss a particular concert. But such overwhelming demand was no longer the rule, and the competition for audiences became progressively more difficult to meet.

An evaluation of the vast social, cultural, and economic changes which had an effect upon the Handel and Haydn Society and other choral societies is not within the scope of this essay, but it is probably safe to say that two of the most important factors were the shift of audience interest and the transfer of interest of the majority of professional musicians to other musical forms. As this occurred, choral societies became more isolated from the mainstream of musical activity, and, of those societies which survived, many turned inward to derive comfort from continuing the repertory and traditions and to bask in the glory of that era when they were at their zenith.

The Handel and Haydn Society was no exception. Though vastly more fortunate than some of its counterparts, it fell upon difficult, less glorious times. Surrounded by a great variety of musical organizations and activities, the Society discontinued its practice of including instrumental and operatic numbers in its programs, and with it

went much of the vigor, inventiveness, and progressive spirit which had characterized most of the Society's first century.

Happily, however, the end of this odyssey does not coincide with the end of the nineteenth century and is yet to be written. The Handel and Haydn Society continued regularly to present concert seasons in which there were many performances of great merit, performances which would be difficult to match by any of its competitors. It must also be admitted that there were some performances of which the Society was less than proud.

In the years immediately preceding its 150th anniversary, the Society could still take pride in certain of its recent accomplishments; it had the pleasure of recording Handel's *Messiah* and Brahms' *Requiem* commercially, of receiving the first invitation ever extended to a chorus outside of England to participate in the Three Choirs Festival, of making the first televised performance of *Messiah* for the National Educational Television Network, and of seeing itself featured in a number of national magazines, such as *Time* and *Newsweek*. In order to commemorate this important anniversary, the Governors of the Society voted in favor of sponsoring an International Choral Festival in Boston, a festival in which fifteen choruses from eleven countries participated. The enthusiasm which the festival generated among the participants was, in many ways, reminiscent of the heyday of the great choral societies.

Significantly, however, the Governors of the Society chose the occasion to be more than a celebration of the past. In their minds, the anniversary was rightly viewed as the end of an era, but, more importantly, as the beginning of a new one in which the Society would re-assess its position and its goals and reorganize itself so as to introduce new life and direction into its activities.

The 1968-69 concert season of the Handel and Haydn Society is evidence of the fresh musical approach resulting from the Society's reinvigoration and reorientation. Though choral music continues to be the Society's special domain and primary interest, henceforth choral music will be presented as part of a balanced program distinguished by its variety, innovation, and adherence to highest standards of musical scholarship and performance. Programs will include instrumental numbers and will involve various media in the performing and visual arts. Repertory will encompass the works of composers in many musical periods, and contemporary music will be given a fair hearing. Programs will be designed so that audiences may hear both familiar and unfamiliar works and discover for themselves what a storehouse of musical treasures exists to be heard and enjoyed.

The Handel and Haydn Society's traditional performances of *Messiah* will continue, albeit in a variety of untraditional ways. The orchestration for the performances in 1968 is that which Handel used for the Foundling Hospital performance in 1754. The balance of forces approximate those of Handel's time and involve somewhat smaller choral and orchestral forces than those customary in the nineteenth century and customarily employed by the Society in the past.

Friends of the Handel and Haydn Society need not fear that this most traditional of Boston's ancient organizations has lost its fondness or respect for tradition. Quite the contrary. Motivated by a great respect for tradition, the Society is determined that it must continue to earn the traditions it has inherited from the past and, through the vigor with which it pursues its new role, establish new precedents which will become the traditions of tomorrow.

GEORGE E. GEYER

# HANDEL AND HAYDN SOCIETY

MARCH 16 | SYMPHONY HALL | 3 : 00

THOMAS DUNN, *Music Director*

FORTUNATO ARICO, Cello

The Chorus of the Handel and Haydn Society

Members of the Boston Philharmonia

Robert Brink, *Concertmaster*

HINDEMITH *Apparebit Repentina Dies*

HAYDN Cello Concerto in C Major (Hob. VIIb, No. 1)

Moderato

Adagio

Allegro molto

*Mr. Arico*

*Intermission*

SATIE "Cinéma" (Film by René Clair)

STRAVINSKY *Symphonie de Psaumes*

*Baldwin Piano*

# APPAREBIT REPENTINA DIES

## I.

Apparebit repentina dies magna domini,  
fur obscura velut nocte improvisos  
occupans.

Brevis totus tum parebit prisci luxus saeculi,  
totum simul cum clarebit praeterisse  
saeculum.

Clangor tubae per quaternas terrae plagas  
concinens vivos una mortuosque  
Christo ciet obviam.

De caelesti iudex arce, majestate fulgidus,  
claris angelorum choris comitatus aderit.

Erubescet orbis lunae, sol et obscurabitur,  
stellae cadent palescentes, mundi tremet  
ambitus.

Flamma ignis anteibit justum vultum iudicis,  
caelos, terras et profundi fluctus maris  
devorans.

Gloriosus in sublimi rex sedebit solio;  
angelorum tremebunda circumstabunt  
agmina.

## II.

Hujus omnes ad electi colligentur dexteram,  
pravi pavent a sinistris, hoedi velut  
fetidi.

"Ite," dicet rex a dextris, "regnum caeli  
sumite, pater vobis quod paravit ante  
omne saeculum;

Karitate qui fraterna me juvistis pauperem,  
karitatis nunc mercedem reportate  
divites."

Laeti dicent, "Quando, Christe, pauperem  
te vidimus? te, rex magne, vel egentem  
miserati fuimus?"

Magnus illis dicet iudex "Cum juvistis  
pauperes, panem, domum, vestem  
dantes, me juvistis humilem."

Nec tardabit a sinistris loqui justus arbiter,  
"In Gehennae maledicti flammis hinc  
discedite;

Obsecrantem me audire despexistis  
mendicum, nudo vestem non dedistis,  
neglexistis languidum."

*Suddenly the Lord's great day will come  
like a thief in the dark of the night,  
catching all unprepared.*

*How brief will seem the vanities of ages  
past, when at once it is clear that all  
worlds are done away.*

*The trumpet's sound will ring through  
earth's four corners to call the living  
and the dead alike to Christ.*

*From the vault of heaven the Judge will  
come, splendid in his majesty, with all  
his shining choirs of angels.*

*The face of the moon will grow red and  
the sun be hid; paling, the stars will  
fall and the earth will shake in its  
course.*

*A flame of fire will go before the face of the  
just Judge, consuming the heavens, the  
earth, and all the waves of the deep.*

*The King will sit glorious on his lofty  
throne, rank on rank of trembling angels  
round about.*

*His elect will be gathered together at his  
right hand; at his left the sinners will  
cower, foul as goats.*

*"Come," the King shall say to them on his  
right, "inherit the Kingdom of Heaven  
which the Father prepared before all  
worlds.*

*"Ye who gave me help in brotherly affection  
when I was poor, receive now a rich  
reward for your love."*

*Those happy ones shall ask, "When saw we  
thee, O Christ, in poverty, or showed  
pity on thee, O great King, in thy  
need?"*

*And the great Judge shall say to them,  
"When ye helped the poor, giving them  
bread and shelter and raiment, ye did  
it unto me in my low estate."*

*Nor shall the just Arbiter be slow to say  
to them on his left hand, "Hence into  
the flames of Hell, accursed ones;*

*"Scorning to hear, ye turned your face from  
me, a beggar, nor gave me clothing in  
my nakedness, nor took heed of my  
languishing."*

Peccatores dicent, "Christe, quando te vel pauperem, te, rex magne, vel infirmum contemnentes sprevimus?"

Quibus contra iudex altus "Mendicanti quamdiu opem ferre neglexistis, me sprevistis improbi."

### III.

Retro ruent tunc iniusti ignes in perpetuos, vermibus quorum non moritur, ignis nec restinguitur,

Satan atro cum ministris quo tenetur carcere, fletus ubi mugitusque, strident omnes dentibus.

Tunc fideles ad caelestem sustollentur patriam, chorus inter angelorum regni petent gaudia.

Urbis summae Jerusalem introibunt gloriam, vera lucis atque pacis in qua fulget visio,

Xristum regem jam paterna claritate splendidum ubi celsa beatorum contemplantur agmina.

### IV.

Ydri fraudes ergo cave, infirmantes subleva, aurum temne, fuge luxus, si vis astra petere.

Zona clara castitatis lumbos nunc praecingere, in occursum magni regis fer ardentis lampades.

*The sinners shall say, "When, O Christ, did we scorn thee in thy poverty, or turn our faces from thee, O great King, in thy sickness?"*

*The lofty Judge shall answer and say unto them, "Inasmuch as ye gave no help to the beggar, in your wickedness ye gave it not to me."*

*Back into the flames of everlasting fire the sinners shall fall, whose pangs die not, nor can the flames be quenched.*

*Satan, with his ministers, shall chain them in a black prison, where they shall weep and wail and gnash their teeth.*

*Then the faithful shall be lifted up to their heavenly city and shall seek the joys of the Kingdom in the company of angelic choirs.*

*They shall enter into the glory of the heavenly Jerusalem, true vision of light and peace,*

*Where Christ the King, bright with the radiance of the Father, they shall there behold, in the midst of the company of Saints.*

*Beware, therefore, the wiles of the serpent, lift up the weak, shun gold, flee the vain pomp of the world, if ye would seek the stars.*

*Gird up your loins with chastity, and bear burning lamps at the coming of the great King.*

## SYMPHONIE DE PSAUMES

Exaudi orationem meam, Domine, et deprecationem meam;  
auribus percipe lacrymas meas:  
Ne sileas, quoniam advena ego sum apud te,  
et peregrinus sicut omnes patres mei.  
Remitte mihi, ut refrigerer  
priusquam abeam et amplius non ero.

*Hear my prayer, O Lord, and give ear unto my cry;  
hold not thy peace at my tears:  
for I am a stranger with thee,  
and a sojourner, as all my fathers were.  
O spare me, that I may recover strength  
before I go hence, and be no more.*

Psalm 39, Verses 12 and 13, King James

Exspectans, exspectavi Dominum,  
et intendit mihi.  
Et exaudivit preces meas,  
et eduxit me de lacu miseriae et  
de luto faecis.  
Et statuit super petram pedes meos,  
et direxit gressus meos.  
Et immisit in os meum canticum novum,  
carmen Deo nostro.  
Videbunt multi, et timebunt,  
et sperabunt in Domino.

Alleluia.  
Laudate Dominum in sanctis ejus;  
Laudate eum in firmamento virtutis ejus.  
Laudate eum in virtutibus ejus;  
Laudate eum secundum multitudinem  
magnitudinis ejus.  
Laudate eum in sono tubae;  
Laudate eum in tympano et choro;  
Laudate eum in chordis et organo.  
Laudate eum in cymbalis benesonantibus;  
Laudate eum in cymbalis jubilationibus.  
Omnis spiritus laudet Dominum!

Alleluia.

*I waited patiently for the Lord; and he  
inclined unto me, and heard my cry.  
He brought me up also out of a horrible  
pit, out of the miry clay, and set my  
feet upon a rock, and established my  
goings.  
And he hath put a new song in my mouth,  
even praise unto our God: many shall  
see it, and fear, and shall trust in the  
Lord.*

Psalm 40, Verses 1, 2 and 3, King James

*Praise ye the Lord.  
Praise God in his sanctuary:  
Praise him in the firmament of his power.  
Praise him for his mighty acts:  
Praise him according to his excellent  
greatness.  
Praise him with the sound of the trumpet:  
Praise him with the timbrel and dance:  
Praise him with stringed instruments and  
organs.  
Praise him upon the loud cymbals:  
Praise him upon the high sounding cymbals.  
Let every thing that hath breath praise the  
Lord.*

*Praise ye the Lord.*

Psalm 150, King James



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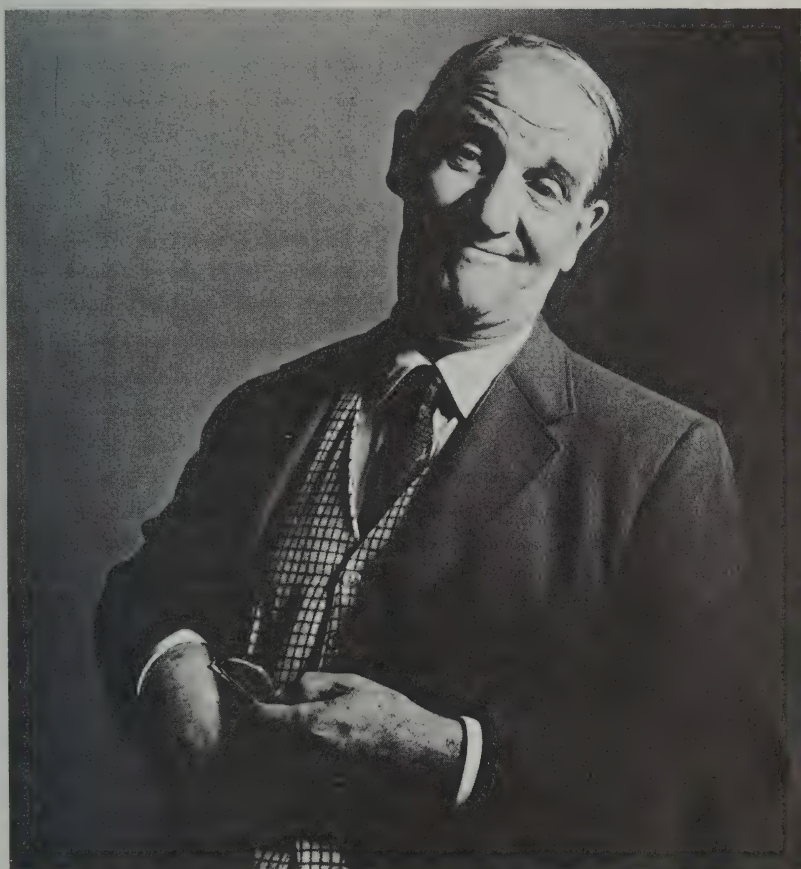
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IN AN AGE OF SPECIALIZATION, rare indeed is the thoroughly versed, all-around musician that typified the 17th, 18th and 19th Century classical masters. But Thomas Dunn is that very rare craftsman—harpsichordist, organist, musicologist, choral conductor, orchestral conductor, and teacher.

His approach to conducting has been described as "modesty in the face of genius, seeking out the composer's intent, never wilfully imposing his own "interpretation." His vast audiences, and critics, long ago realized that "... whatever Mr. Dunn tackles musically, is worth doing and done memorably well."

Mr. Dunn is widely known and acclaimed for his achievements as conductor and music director of the Festival Orchestra and Chorus of New York, and for his recordings with RCA and Decca.

Since assuming in 1967 the added responsibilities as music director and conductor of the Handel and Haydn Society, America's oldest active choral society, he has received even more critical acclaim, climaxed last year with his dynamic concerts in Symphony Hall.

In addition to these duties, Mr. Dunn is also director of music at New York's Church of the Incarnation, and is Editor-in-chief of E. C. Schirmer Music Publishers.

A graduate of Johns Hopkins University in 1946, the Peabody Conservatory of Music, 1946, and of Harvard University, 1948, Mr. Dunn studied conducting as a Fulbright Scholar at the Royal Conservatory in Amsterdam, the Netherlands, where he was awarded that country's highest award in music, the Diploma in Orchestral Conducting.

At the Peabody Conservatory, Mr. Dunn received a three-year full schol-



arship in organ and the Thomas Prize for interpretation and musicianship.

Mr. Dunn has studied with Charles Courboin, organist of Saint Patrick's Cathedral, New York; Virgil Fox; E. Power Biggs; Ernest White; in choral conducting with Robert Shaw, then associate conductor of the Cleveland Orchestra; G. Wallace Woodworth, Harvard University; and Ifor Jones, conductor of the Bach Choir of Bethlehem, Pa.; harpsichord with Gustav Leonhardt, Hochschule für Musik, Vienna; and the late Dr. Anton van der Horst, conductor of the Nederlands Bachvereniging and Professor of Orchestral Conducting, Royal Conservatory, Amsterdam.

Mr. Dunn has been organist of the Third Lutheran Church of Baltimore; organist and choirmaster of the Cathedral of the Incarnation, Baltimore; Director of Music of Saint Paul's Church, Chestnut Hill, Philadelphia; and an instructor of theory and applied music at the Peabody Conservatory of Music.

He was also an instructor of music history at Swarthmore College, and conductor of its glee club and orchestra, a lecturer in the Institute for Humanistic Studies for Executives of the University of Pennsylvania, and on the faculty of the School of Sacred Music of Union Theological Seminary, New York.

FORTUNATO ARICO, a pupil of Leonard Rose and Orlando Cole, graduated from the Curtis Institute of Music in 1962. He has appeared at the Marlboro Music Festival in Vermont and has twice toured with "Music From Marlboro." Mr. Arico has also toured this country in solo performances and, since 1965, has been a frequent soloist with the Festival Orchestra of New York under Mr. Dunn. His New York Town Hall debut in 1964 was heralded by such rave notices as the following:

"Among young cellists performing today, Fortunato Arico must now be counted as one of our most gifted," John Gruen, *New York Herald Tribune*; and, "Fortunato Arico left no doubt that he will enter the front rank among cellists . . . he has a mature artist's sense of ease and certainty . . . he is a natural musician," Theodore Strongin, *New York Times*. Mr. Arico is a member of the Galimir String Quartet.

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## Program Notes

### HINDEMITH *Apparebit repentina dies*

THE WORKS OF PAUL HINDEMITH (1895-1963) underwent an eclipse in popularity after 1945, a situation which the ever-optimistic composer found difficult to accept. Champions of the post-war trends in Germany raised the banners of serialism and electronic music. Young avant-garde musicians did not recognize as valid the tonal, contrapuntal tradition of neo-clacissism to which Hindemith was committed. One might compare this neglect of Hindemith's music with the nineteenth century's neglect of the instrumental music of Haydn. Haydn's instrumental music did, however, remain popular with amateurs for home music making; his choral works were also frequently heard. Aside from a few masterpieces like the symphony *Mathis der Maler* and the *Symphony Metamorphoses* on themes of Weber, Hindemith's works show no signs of generating the same revival of interest which those of Haydn are experiencing. While Haydn poured forth ever new and fresh ideas, Hindemith seems to have chosen one single approach and held fast to it. All the music is fluent and beautifully crafted but consistently uniform and predictable.

Hindemith's interests ranged widely, embracing all things musical and intellectual. He was a viola virtuoso but could perform acceptably on most of the instruments of the orchestra. He had explored the musical monuments of the past as well as the theories which underlay them and had conducted many performances of old music. The Middle Ages provided the subject for the ballet *Nobilissima Visione* (on the life of St. Francis of Assisi) and the successful opera *Mathis der Maler*, much of whose symbolism is medieval. For the text of the work to be performed this afternoon Hindemith reached farther back yet: to the seventh-century poem *Apparebit repentina dies magna Domini*. We know that the poem is at least as old as this since the English historian Bede (673-735) quotes it in a work on metrics. The poem is rhythmic, not quantitative and cast in the trochaic tetrameter catalectic which found many imitators in the later Middle Ages. The couplets number twenty-four; the initial letters of each couplet form an acrostic containing all the letters of the Latin alphabet in their proper order. "X" stands for the Greek letter "Chi" which would be transliterated "Ch" in Latin. The text must have fired Hindemith's imagination in the same way that the *Dies irae* inspired Berlioz and Verdi in their portrayals of earth's final, terrible days. All of the terror and majesty of the *Dies irae* are in the older poem but it evokes also the heavenly joys which await souls of simple faith.

*Apparebit repentina dies* was written for a symposium on music criticism sponsored by Harvard University in 1947. It is scored for mixed chorus and brass choir (4 horns, 2 trumpets, 3 trombones and bass tuba). Hindemith synthesizes an archaic atmosphere with means not uncongenial to him: themes and chords built in fourths, organum-like parallel motion and freely introduced dissonance—all controlled by a masterful contrapuntal technique. The work is divided into four sections, the first of which opens with a fugato (repeated later at "Eru-bescet"). Its subject is the source of brief imitations and of a rhythmic figure which pervades the movement. The choral parts are declamatory rather than predominantly contrapuntal. In the second section majestic bass recitatives, con-

trasted with difficult choral interludes, dramatize the trial before the mighty Judge. The astringent dissonances which open the third section reflect the plight of the condemned. A magnificent passacaglia accompanies the souls of the just rising toward the heavenly country. The fourth section (a closing "moral") is set simply, the same music being used for each strophe.

J. H. DYER

## HAYDN Cello Concerto in C Major (Hob. VIIb, No. 1)

THE HANDEL AND HAYDN SOCIETY presents at this concert a work by one of its patrons which is at the same time old (written before 1765) and new (rediscovered in 1961). The Cello Concerto in C Major (VIIb, No. 1 in the Haydn catalogue of Anthony van Hoboken) is preserved in a unique manuscript at the Prague National Museum. The manuscript is not an autograph as the better-known D Major Concerto is, but its authenticity is beyond doubt. The rediscovery, two centuries after its composition, of a large-scale work by Haydn points up the problems involved in defining the limits of Haydn's *oeuvre*. Works of other composers were freely attributed to him since his name on a publication automatically increased sales and publishers were not above this little deception to encourage prospective buyers of music.

The C Major Concerto preceded the D Major one (written in 1783) by about twenty years. Though long a part of the solo cello repertoire, the latter was not accepted by some as authentic Haydn until the discovery of a signed and dated autograph resolved the question. The authenticity of the C Major Concerto was recognized immediately, since the first two measures of the solo part appear in Haydn's personal catalogue of works. It is also quoted in a more systematic list drawn up in 1805 by Joseph Elssler, his copyist. Since the first catalogue was begun in 1765, according to Jens Peter Larsen, the Concerto must have been composed some time before this. A dating of 1761-1765 would fit well with what is known of Haydn's development as a symphonic composer. After entering the service of the Esterhazy family (1761) he concentrated on the symphony and the concerto and, as H. C. Robbins Landon points out: "For some reason, the newly found possibility of writing for virtuoso performers had the effect of freeing Haydn's concerto style from the stiffness of the earlier works. Besides these pieces in concerto form, Haydn's symphonic trilogy, *Le Matin*, *Le Midi* and *Le Soir*, reaped the benefits of his increased interest in the concerto." Of the concerti written at this time, about half have been lost.

Both the first and last movements of the C Major Concerto are in sonata form. The middle movement is a ternary structure. Normally, the opening orchestral tutti of a classic concerto remains in the home key but Haydn in this case veers toward the dominant after only eight measures. After the solo cello enters, this passage leads to a group of motives around the dominant connected by bravura scale passages. The development includes the usual treatment of motives from the exposition interrupted for a virtuoso display by the soloist. The cello drops out toward the end of the development to make a fresh entry (*piano*) at the beginning of the considerably embellished recapitulation. The slow movement is decorative rather than profound. Reminiscences of the first movement suggest Haydn's preoccupation with cyclic unity. (One datable work may be contemporaneous with the concerto: Symphony No. 13, composed in

1763. Its slow movement is a cello solo in much the same style as the concerto.) In the finale, both the similarity of first and second themes and the minor coloration of part of the second group are typically Haydnesque. The lower strings spend most of their time providing a repeated-note bass to the thematic figurations of the violin and solo cello. In the development and recapitulation Haydn demonstrates his thorough grasp of the cello's capabilities for double stopping and passage work.

The orchestra called for by Haydn is a small one and its use is generally unenterprising. The winds clearly fulfill a subordinate function; Haydn seems to forget about them when the cello is really busy. In the last movement they are heard in only about 50 of the movement's 253 measures. J. H. DYER

## SATIE Cinéma

THE MUSIC OF ERIK SATIE (1866-1925) is currently riding the crest of a wave of enthusiastic interest. Though his ultimate goals were perfectly serious, Satie's humorous eccentricities have the flavor of sensationalism. Whose curiosity would not be whetted by such piquant titles as *Flabby Preludes*, *Dried Embryos* or *Three Pieces in the Form of a Pear?* To ears that have been purified of romantic luxuriousness, Satie's severe diatonicism, simple melodic phrases and pared-down textures have a bracing freshness and health in them. Moreover, Satie anticipated many important twentieth-century developments, from the parallel chord motion familiar from the works of Debussy to the use of crisp, popular-music rhythms (*Parade*, 1916) and the "objectivity" of neo-classicism (*Socrate*, 1918). Probably his influence on other composers (Debussy, Stravinsky, Les Six) transcends in significance his own talent.

*Cinéma* which Wilfred Mellers has called "the most intelligent and effective solution of the problem of music in the silent film" was intended as an "entr'acte cinématographique" between acts one and two of Satie's ballet *Relâche* (Ballets suédois, 1924). Although the rather discontinuous "plot" of the surrealist ballet has nothing to do with the film, the origin of the ballet's title is a good example of Satiean wit. During the summer most Parisian theaters suspend production and post signs announcing "Relâche" (no performance). Supposedly, Satie wanted to write a work which would play in all the theaters of Paris simultaneously. *Relâche* was the obvious choice! Ironically, the first performance had to be postponed and the "Relâche" sign went up for *Relâche*. The use of film in connection with a stage presentation was an enterprising stroke of imagination.

The music of *Cinéma* is intentionally banal and parodistic. Without René Clair's surrealist film (directed by Francis Picabia) the music would make no sense at all. In fact, Satie intended the music to go unnoticed. He conceived of it as an extension of his *musique d'ameublement* ("furniture music" i.e., music so unobtrusive that one notices it about as much as furniture in a room). *Cinéma* should fulfill a purely decorative role and give a sense of continuity to the film. Satie realized that the normal modes of musical development (at which he was inept, anyway) were not suitable to accompany the rapidly changing images on the screen. The music consists of a series of "cells," each one a self-contained tonal and rhythmic unit; all are ostinato patterns. Only the first one is repeated

without change at various points in the film; some undergo a metamorphosis and recur later while others are unique to a single scene. Modulations do not occur as the individual "cells" are merely juxtaposed in a kind of musical parataxis. By a happy chance this procedure insures an eminently successful solution to the problem of matching the diversity of visual images with appropriately diverse music yet retaining a sense of continuity (principally via the one "cell" which is repeated).

Satie did not attempt to write descriptive music nor to translate the chimneys, balloons, boxing gloves, matches and ventilators seen at the beginning of the film into music. The mechanically repeated figures are unspecific in this regard. The music slows down in mock tragedy for the bizarre funeral procession, a *locus classicus* of slow-motion photography. As the hearse (drawn by a camel) speeds up the mourners are led a merry chase. Finally the casket falls to the ground and the "corpse" steps out. The last "cell" (four measures) parodies the inflated pomposity of a musical apotheosis. It is not possible to mention here all of the parodistic elements in Satie's score but it can be said that his music is a perfect match for what Iris Barry called "the spirit of mockery, irreverence and unreality, the irresponsible humor, the visual wit of *Entr'acte* which mark it very definitely as René Clair's." Charlie Chaplin studied the work of the French film maker and in writing his own film music relied heavily on the kind of motivic repetition technique used so successfully by Satie in *Cinéma*.

J. H. DYER

## STRAVINSKY Symphony of Psalms

THE SYMPHONY OF PSALMS, "composed to the glory of GOD," was one of the works commissioned by Serge Koussevitzky to celebrate the fiftieth anniversary of the Boston Symphony Orchestra. Simultaneous premières were to take place in Boston and Brussels on December 13, 1930 but due to Koussevitzky's indisposition the first Boston performance had to be postponed until the 19th. In the nearly forty years since its première the *Symphony of Psalms* has been recognized not only as a central document of twentieth-century music but also as one of the greatest religious expressions of any age.

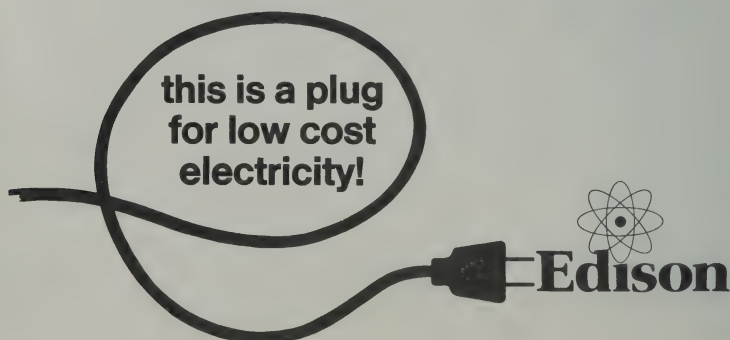
In view of Stravinsky's deemphasis of the emotional content in music we should not expect an emotional, and therefore personal, confession of belief. It should be recognized, however, that Stravinsky's decision to write an independent, large-scale religious work springs from a conviction that there is a personal divinity, receptive to the needs of his creatures. The texts of the *Symphony* reflect the attitudes of supplication, hope and thanksgiving in the face of this reality. Alexandre Tansman's evaluation of the *Symphony of Psalms* as a kind of professional *ex voto* offering does not probe the intense personal commitment behind the austere and disciplined facade. The choice of a Latin text (Psalms 38 and 39 in the Vulgate numbering and Psalm 150) heightens the objectivity and Old Testament severity of the score. The God whom Stravinsky addresses is an awesome and terrible one, the Pantocrator figure of Byzantine iconography. This same austerity is found also in Russian ecclesiastical music, the spirit of which pervades the first and especially the last movements of the *Symphony*. Stravinsky achieves a sonorous "dryness" by omitting the sensuous sounds of the violins and violas and heavily weighting the orchestra with winds.

The *Symphony of Psalms* is a marvel of economy in design; it is not, of course, a "symphony" in the classic sense. A complete analysis would not be possible without many quotations from the score; only a few important points can be singled out here. The distinctively scored E minor chord which opens the first movement throws into relief the minor third E-G. Stravinsky manipulates this interval and pivots to other minor and major thirds around C and E-flat. (Note the accompanimental figure of overlapping minor thirds beginning with the first entry of the chorus.) The recurrent E minor chord referred to above, ostinati and pedal points firmly entrench the first movement in an E tonality though the last sonority is based on G. Thus the fundamental importance of the minor third heard at the beginning is emphasized.

The second movement is a double fugue (i.e., with two subjects). The first subject is given to the oboes and flutes. A short episode leads to another subject, this time for the chorus. The orchestra continues with its own material, breaking off at the choral stretto "Et statuit." An intensified review of the first subject precedes a quiet close. The minor third C-E-flat is important in this movement.

The third movement is the longest of all. The allegro following the introductory "Alleluia" was the first section of the *Symphony of Psalms* to be written. It contains the germinal ideas of the work. The repeated note figure is set to "Laudate Dominum" as the E tonality is again emphasized. After a brief recall of the introduction ("Alleluia") an altered version of the "Laudate Dominum" passage is heard. Stravinsky has avoided the obvious naiveté of imitating the musical instruments mentioned in Psalm 150; he now avoids the loud and blaring apotheosis that might be expected in a movement with such a text. How effective is his restraint! At "Laudate eum in cymbalis" the music becomes quieter and slower. The sopranos move within the C-E-flat minor third over an ostinato bass in fourths. André Schaeffner's observation of the "recurring tendency toward the static, toward sculptured immobility" made in connection with *Oedipus Rex* certainly applies here. In the 1948 revision of the *Symphony of Psalms*, Stravinsky prescribed a slower tempo for this section: "At first, until I understood that God must not be praised in fast, forte music, no matter how often the text specifies 'loud,' I thought of the final hymn in a too-rapid pulsation." The *Symphony of Psalms* will surely be counted among the masterpieces of twentieth-century music. Walter Piston appraised its significance in 1931: "Stravinsky has written a piece of occasional music which has all the characteristics of a piece not written for an occasion."

J. H. DYER



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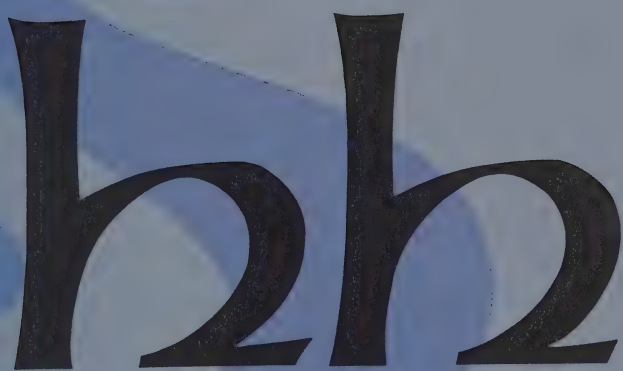
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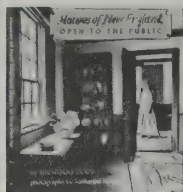
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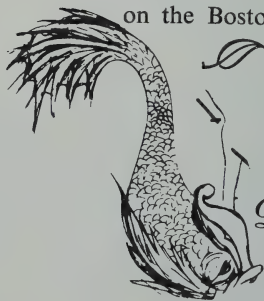
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# *The Handel and Haydn Society*

THE HANDEL AND HAYDN SOCIETY is unique among American musical organizations. Founded in 1815, it is the oldest musical society in America, still actively engaged in presenting concert series before the public. Two organizations of greater antiquity, the Stoughton Musical Society of Stoughton, Massachusetts (1802), and the Cecilia Society of Charleston, South Carolina (1762), retain their corporate identity, but they cannot be considered active in the performing arts.

Three years after its founding, the Handel and Haydn Society presented the first complete performance in America of Handel's *Messiah*. Since then, not a year has passed in which the Society has failed to perform this great work at least once during the concert season. It is not surprising, therefore, that the Society is best known and revered for its annual performances of *Messiah*—now an entrenched Boston tradition—and for its remarkable longevity.

But the important place which the Handel and Haydn Society has occupied in the cultural development of Boston and the United States cannot be attributed simply to age or identification with a particular musical work.

The Handel and Haydn Society was founded when Boston, then a bustling seaport community of 40,000 inhabitants, was not yet incorporated as a city. James Madison was President of the United States at the time, his office having been filled by only three predecessors. The War of 1812 had only recently come to an end, and America, still largely unpopulated and uncivilized, consisted of the thirteen original colonies plus only five additional sovereign states.

America was, essentially, a musical desert: choral music consisted mainly of psalm-tunes; symphony orchestras, as we know them, did not exist; the music of the great European composers was mostly unknown.

One man who brought life to this musical desert and played a major role in the founding and early development of the Handel and Haydn Society was Johann Christian Gottlieb Graupner. Graupner was a thoroughly trained professional musician who came to America from Germany by way of London at the end of the eighteenth century. While in London, he played under Josef Haydn in the Salomon concerts (1791-92). Upon his arrival in Boston, Gottlieb Graupner opened a studio for instruction in music, and not many years later he founded the first symphony orchestra, the Philharmonic Society. It was this orchestra, consisting of amateurs and a few professionals, which played in the first public performance by the Handel and Haydn Society on December 25, 1815.

Throughout most of the nineteenth century, choral societies were a dominating force in American musical life. Preeminent among the musical societies and in the forefront of musical developments in this country was the Handel and Haydn Society. All this was to change with the advent of professional symphony orchestras in the last quarter of the nineteenth century. In the meantime, however, the fame of the Handel and Haydn Society spread far and wide.

From the Society's inception, its officers and members were involved in every phase of musical activity. Within six years of its founding, the Society had undertaken the publication of *Volume I of The Boston Handel and Haydn Society Collection of Sacred Music*. Additional volumes were to follow in succeeding years, as were dozens of other publications with the collaboration or under the patronage of the Society. Early presidents of the

Handel and Haydn Society were noted for their involvement in a broad range of cultural activities: Lowell Mason—composer, editor, teacher, noted hymnologist; Jonas Chickering—founder of the famous piano firm which bore his name; J. Baxter Upham—a president of the Harvard Musical Association, one of the men primarily responsible for building Boston's famous Music Hall; Charles C. Perkins—patron of all the arts, a founder of the Boston Museum of Fine Arts.

By the time the Boston Symphony Orchestra was founded in 1881 by Henry Lee Higginson, an Associate Member of the Handel and Haydn Society, the Society had already presented over six hundred concerts of oratorio, operatic arias and overtures, and orchestral music; had accumulated a fine library of music and was responsible for the publication of much of it; had held five major music festivals in Boston and had taken part in two in New York; and had performed on countless public occasions where the stage was shared with such celebrities as President James Monroe, Daniel Webster, Grand Duke Alexis of Russia, President John Tyler, Edward Everett, and Ralph Waldo Emerson. The Society's records show that, on one such occasion, a celebration to mark the Emancipation Proclamation, Julia Ward Howe, composer of "*The Battle Hymn of the Republic*," was a member of the chorus.

A partial list of the Society's vast repertory included the first performances in Boston of Haydn's *Creation* (1819), Mendelssohn's *Elijah* (1848), Beethoven's *Ninth Symphony* (1853), and Handel's *Dettingen Te Deum* (1862); and the first performances in America of Handel's *Messiah* (1818), *Samson* (1845), *Solomon* (1855), *Israel in Egypt* (1859), and *Joshua* (1876), Bach's *Passion According to St. Matthew* (1874), *Christmas Oratorio, Parts I and II* (1877), *Mass in B Minor*, in part (1887), Verdi's *Man-*

*zoni Requiem* (1878), and a host of other works by minor composers. All this in addition to performances of many more works by major and minor composers having only their second or third hearing in America.

The nineteenth century, which gave birth to the Handel and Haydn Society and saw it flourish, left its mark upon choral societies. This was an era of excesses in fashion, architecture, and musical tastes. Musical organizations and performances were often prized more highly for their quantity than their quality. Characteristic of the times were the mammoth public festivals, such as the great World's Peace Jubilee held in Boston in 1872. The promoter of this event, Patrick Sarsfield Gilmore, amassed astounding forces for the occasion—a chorus of 20,000 voices and an orchestra of over 1,500 instrumentalists. Gilmore, the P. T. Barnum of the musical world, and his extravaganzas were extreme examples, of course. Nonetheless, the membership of choral societies generally could be numbered in the several hundreds. There were times when the Handel and Haydn Society performed concerts with as many as five to six hundred choristers; three to four hundred were commonplace. Though the Handel and Haydn Society would no longer attempt to assemble a chorus of that size, even if it could, it is of interest that a number of choral societies of similar vintage in England and America still carry on the tradition of large numbers and have a devoted following.

The advent of professional symphony orchestras in major American cities at the end of the nineteenth century and the beginning of the twentieth brought the dominant role of the great choral societies to an end. The preponderance of public interest shifted to symphonic music and, to a lesser extent, opera. Yet, for some time thereafter, the Handel and Haydn Society could actually still boast (and

has pictures in its archives to prove it) that, on occasion, prospective ticket buyers stood in line for blocks, so as not to miss a particular concert. But such overwhelming demand was no longer the rule, and the competition for audiences became progressively more difficult to meet.

An evaluation of the vast social, cultural, and economic changes which had an effect upon the Handel and Haydn Society and other choral societies is not within the scope of this essay, but it is probably safe to say that two of the most important factors were the shift of audience interest and the transfer of interest of the majority of professional musicians to other musical forms. As this occurred, choral societies became more isolated from the mainstream of musical activity, and, of those societies which survived, many turned inward to derive comfort from continuing the repertory and traditions and to bask in the glory of that era when they were at their zenith.

The Handel and Haydn Society was no exception. Though vastly more fortunate than some of its counterparts, it fell upon difficult, less glorious times. Surrounded by a great variety of musical organizations and activities, the Society discontinued its practice of including instrumental and operatic numbers in its programs, and with it went much of the vigor, inventiveness, and progressive spirit which had characterized most of the Society's first century.

Happily, however, the end of this odyssey does not coincide with the end of the nineteenth century and is yet to be written. The Handel and Haydn Society continued regularly to present concert seasons in which there were many performances of great merit, performances which would be difficult to match by any of its competitors. At the same time, it must also be admitted that there were some performances of which the Society was less than proud.

In the years immediately preceding its 150th anniversary, the Society could still take pride in certain of its recent accomplishments; it had the pleasure of recording Handel's *Messiah* and Brahms' *Requiem* commercially, of receiving the first invitation ever extended to a chorus outside of England to participate in the Three Choirs Festival, of making the first televised performance of *Messiah* for the National Educational Television Network, and of seeing itself featured in a number of national magazines, such as *Time* and *Newsweek*. In order to commemorate this important anniversary, the Governors of the Society voted in favor of sponsoring an International Choral Festival in Boston, a festival in which fifteen choruses from eleven countries participated. The enthusiasm which the festival generated among the participants was, in many ways, reminiscent of the heyday of the great choral societies.

Significantly, however, the Governors of the Society chose the occasion to be more than a celebration of the past. In their minds, the anniversary was rightly viewed as the end of an era, but, more importantly, as the beginning of a new one in which the Society would re-assess its position and its goals and reorganize itself so as to introduce new life and direction into its activities.

The 1968-69 concert season of the Handel and Haydn Society is evidence of the fresh musical approach resulting from the Society's reinvigoration and reorientation. Though choral music continues to be the Society's special domain and primary interest, henceforth choral music will be presented as part of a balanced program distinguished by its variety, innovation, and adherence to highest standards of musical scholarship and performance. Programs will include instrumental numbers and will involve various media in the performing and visual arts. Repertory will encompass the works

of composers in many musical periods, and contemporary music will be given a fair hearing. Programs will be designed so that audiences may hear both familiar and unfamiliar works and discover for themselves what a storehouse of musical treasures exists to be heard and enjoyed.

The Handel and Haydn Society's traditional performances of *Messiah* will continue, albeit in a variety of untraditional ways. The orchestration for the performances in 1968 is that which Handel used for the Foundling Hospital performance in 1758. The balance of forces approximate those of Handel's time and involve somewhat smaller choral and orchestral forces than those customary in the nineteenth century and customarily employed by the Society in the past.

Friends of the Handel and Haydn Society need not fear that this most traditional of Boston's ancient organizations has lost its fondness or respect for tradition. Quite the contrary. Motivated by a great respect for tradition, the Society is determined that it must continue to earn the traditions it has inherited from the past and, through the vigor with which it pursues its new role, establish new precedents which will become the traditions of tomorrow.

The Board of Governors and the Members of the Handel and Haydn Society invite the support and interest of all who love music and wish to take part in the Society's exciting future.

GEORGE E. GEYER

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## STRAVINSKY Histoire du Soldat

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Great Chorale

Triumphant March of the Devil

Boro Uttal, *narrator*; Lloyd Schwarz, *soldier*;

Marilyn Pitzele, *princess*; \*Samuel Kurkjian, *soldier*;

\*William Groves, *devil*; \*Ellen O'Reilly, *princess*;

Gerald Tarack, *violin*; William Curtis, *double bass*;

André Lizotte, *clarinet*; John Miller, *bassoon*;

Jeffrey Stern, *trumpet*; Paul Gay, *trombone*;

Paul Berns, *percussion*

\*Members of the Boston Ballet Company

Choreography by Samuel Kurkjian

Text by Kenward Elmslie

Baldwin Piano

# MUSICALISCHE EXEQUIEN

## I. Concerto in the form of a German Burial Mass

Nacket bin ich vom Mutterleibe kommen,  
naket werde ich wiederum dahinfahren, der  
Herr hat's gegeben, der Herr hat's genom-  
men, der Name des Herren sei gelobet.

*Herr Gott Vater im Himmel, erbarm dich  
über uns.*

Christus ist mein Leben, Sterben ist mein  
Gewinn. Siehe, das ist Gottes Lamm, das  
der Welt Sünde trägt.

*Jesu Christe, Gottes Sohn, erbarm dich  
über uns.*

Leben wir, so leben wir dem Herren,  
sterben wir, so sterben wir dem Herren,  
darum wir leben oder sterben, so sind wir  
des Herren.

*Herr Gott Heiliger Geist, erbarm dich  
über uns.*

Also hat Gott die Welt geliebt, dass er  
seinen eingebornen Sohn gab, auf dass alle,  
die an ihm gläuben, nicht verloren werden,  
sondern das ewige Leben haben.

*Er sprach zu seinem lieben Sohn:  
die Zeit ist hie zu erbarmen,  
fahr hin, mein's Herzens werte Kron,  
und sei das Heil der Armen,  
und hilf ihn aus der Sünden Not  
erwürg für sie den bittern Tod  
und lass sie mit dir leben.*

Das Blut Jesu Christi, des Sohnes Gottes,  
machet uns rein von allen Sünden.

*Durch ihn ist uns vergeben  
die Sünd, geschenkt das Leben,  
im Himmel soll'n wir haben,  
o Gott, wie grosse Gaben.*

Unser Wandel ist im Himmel, von dan-  
nen wir auch warten des Heilandes, Jesu  
Christi, des Herren, welcher unsern nichti-  
gen Leib verklären wird, dass er ähnlich  
werde seinem erklärten Leibe.

*Es ist allhier ein Jammertal,  
Angst, Not und Trübsal überall,  
des Bleibens ist ein kleine Zeit,  
voller Mühseligkeit,  
und wers bedenkt, ist immer im Streit.*

Wenn eure Sünde gleich blutrot wäre,  
soll sie doch schneeweiss werden, wenn sie  
gleich ist wie rosinfarb, soll sie doch wie  
Wolle werden.

*Naked came I out of my mother's womb,  
and naked shall I return thither: the Lord  
gave, and the Lord hath taken away;  
blessed be the name of the Lord.*

O God the Father in heaven, have mercy  
upon us.

*For me to live is Christ, and to die is  
gain. Behold the Lamb of God, which  
taketh away the sin of the world.*

O God the Son, Jesu Christ, have mercy  
upon us.

*Whether we live, we live unto the Lord;  
and whether we die, we die unto the Lord;  
whether we live, therefore, or die, we are  
the Lord's.*

O God the Holy Ghost, have mercy  
upon us.

*So God loved the world, that he gave  
his only begotten Son, to the end that all  
that believe in him should not perish, but  
have everlasting life.*

He spake: My Son, the time hath come  
To manifest compassion.  
Go forth to ransom Adam's sons;  
Salvation for them fashion.  
Go, save the poor from sin, he saith,  
And for them choke the serpent death,  
And let them live beside thee.

*The blood of the Lord Jesus Christ, the  
Son of God, make us clean from all sin.*

Through him the Lord forgave us,  
The gift of life he gave us.  
With him in heaven living,  
O God, how great the giving!

*For our conversation is in heaven; from  
whence also we look for the Saviour, the  
Lord Jesus Christ: who shall change our  
vile body, that it may be fashioned like  
unto his glorious body.*

This world a valley is of woe;  
Pain, trouble, anguish here below;  
Our lifetime is but sad and brief,  
Full of despair and grief,  
Nor doth the seeker find relief.

*Though your sins be as scarlet, they shall  
be white as snow; though they be red like  
crimson, they shall be as wool.*

*Sein Wort, sein Tauf, sein Nachtmahl  
dient wider allen Unfall,  
der heilige Geist im Glauben  
lehrt uns darauf vertrauen.*

Gehe hin, mein Volk, in eine Kammer  
und schleuss die Thür nach dir zu, verbirge  
dich einen kleinen Augenblick, bis der Zorn  
vorübergehe.

Der Gerechten Seelen sind in Gottes  
Hand und keine Qual rühret sie an, für den  
Unverständigen werden sie angesehen, als  
stürben sie, und ihr Abschied wird für eine  
Pein gerechnet, und ihr Hinfahren für Ver-  
derben, aber sie sind in Frieden.

Herr, wenn ich nur dich habe, so frage  
ich nichts nach Himmel und Erden, wenn  
mir gleich Leib und Seele verschmacht, so  
bist du, Gott, allzeit meines Herzens Trost  
und mein Teil.

*Es ist das Heil und selig Licht  
für die Heiden,  
zu erleuchten, die dich kennen nicht  
und zu weiden,  
er ist seines Volks Israel  
der Preis, Ehr, Freud, und Wonne.*

Unser Leben währet siebenzig Jahr, und  
wenn's hoch kömmt, so sind's achtzig Jahr,  
und wenn es köstlich gewesen ist, so ist es  
Müh und Arbeit gewesen.

*Ach, wie elend ist unser Zeit  
allhier auf dieser Erden,  
gar bald der Mensch darnieder leit,  
wir müssen alle sterben,  
allhier in diesem Jammertal  
ist Müh und Arbeit überall,  
auch wenn dir's wohl gelinget.*

Ich weiss das mein Erlöser lebt, und er  
wird mich hernach aus der Erden auferwek-  
ken, und werde darnach mit dieser meiner  
Haut umgeben werden, und werde in mei-  
nem Fleisch Gott sehen.

*Weil du vom Tod erstanden bist  
werd ich im Grab nicht bleiben,  
mein höchster Trost dein Auffahrt ist,  
Todsforcht kannst du vertreiben,  
denn wo du bist, da komm ich hin,  
dass ich stets bei dir leb und bin,  
drum fahr ich hin mit Freuden.*

Herr, ich lasse dich nicht, du segnest  
mich denn.

His sacraments and saying,  
From every ill allaying,  
The Holy Ghost doth teach us  
By faith in them to keep us.

*Come, my people, enter thou into thy  
chambers, and shut thy doors about thee:  
hide thyself as it were for a little moment,  
until the indignation be overpast.*

*But the souls of the righteous are in the  
hand of God, and there shall no torment  
touch them. In the sight of the unwise they  
seemed to die: and their departure is taken  
for misery, and their going from us to be  
utter destruction: but they are in peace.*

*Whom have I in heaven but thee? and  
there is none upon earth that I desire beside  
thee. My flesh and my heart faileth: but  
God is the strength of my heart, and my  
portion for ever.*

He is the health and blessed light  
Of the heathen,  
To illumine them who know but night  
In due season.  
And to his chosen Israel  
He is their glory ever.

*The days of our years are threescore  
years and ten; and if by reason of strength  
they be fourscore years, yet is their strength  
labour and sorrow.*

Ah, full of care is all our life,  
This earthly time we cherish.  
O mortal man, thyself prepare;  
Mortality doth perish.  
This world is all a vale of woe,  
Labour and sorrow here below,  
E'en though thy fortune prosper.

*I know that my redeemer liveth, and  
that he shall stand at the latter day upon  
the earth: and though this body be de-  
stroyed, yet in my flesh shall I see God.*

Since thou arose from death's dark lair  
The grave no more can hold me.  
Thy journey comfort doth me bear  
From fear of death released me.  
And where thou art, there I shall be  
To live forever near to thee,  
So I go forth rejoicing.

*Lord, I will not let thee go, except thou  
bless me.*

*Er sprach zu mir: halt dich an mich  
es soll dir itzt gelingen,  
ich geb mich selber ganz für dich,  
da will ich für dich ringen,  
den Tod verschlingt das Leben mein,  
mein Unschuld trägt die Sünden dein,  
da bist du selig worden.*

*He spake to me: keep thee with me;  
Thou art my chosen vessel.  
I give myself wholly for thee,  
And I for thee would wrestle.  
My life hath conquered death for thee,  
My innocence hath set thee free,  
By which thou shalt be blessed.*

## II. Motet

Herr, wenn ich nur dich habe, so frage ich nichts nach Himmel und Erden. Wenn mir gleich Leib und Seele verschmacht, so bist du doch, Gott, allezeit meines Herzens Trost und mein Teil.

*Whom have I in heaven but thee, O Lord? and there is none upon earth that I desire beside thee. My flesh and my heart faileth: but God is the strength of my heart, and my portion for ever.*

## III. Concerto—The Song of Simeon

Herr, nun lässest du deinen Diener in Friede fahren, wie du gesagt hast. Denn meine Augen haben deinen Heiland gesehen, welchen du bereitet hast für allen Völkern, ein Licht zu erleuchten die Heiden, und zum Preis deines Volks Israel.

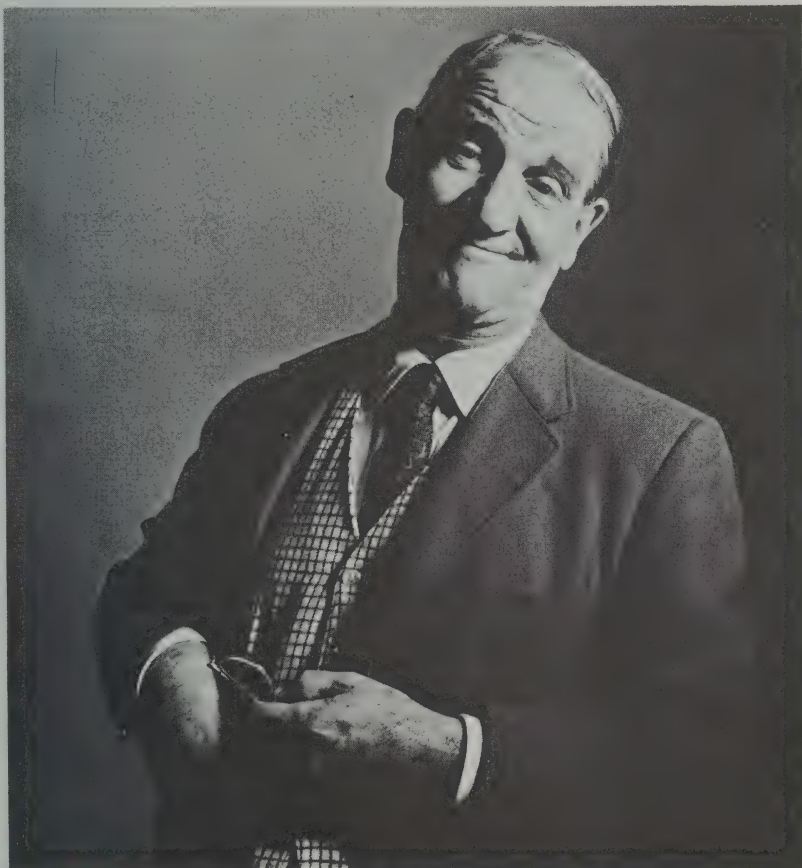
*Lord, now lettest thou thy servant depart in peace, according to thy word. For mine eyes have seen thy salvation, which thou hast prepared before the face of all people; to be a light to lighten the Gentiles, and to be the glory of thy people Israel.*

(The souls of the saints in heaven, in the company of Seraphim)

Selig sind die Toten, die in dem Herren sterben. Sie ruhen von ihrer Arbeit, und ihre Werke folgen ihnen nach. Sie sind in der Hand des Herren und keine Qual rühret sie.

*Blessed are the dead which die in the Lord. They rest from their labours; and their works do follow them. They are in the hand of God, and there shall no torment touch them.*

## His Will leaves a love seat to his late Aunt Judith.



Something tells us his Will is not up to date.

It's not something he's really conscious of. In fact, he would probably be surprised to find out how many things the Will ignores: his children, for one thing. The summer place in Maine, for another. And all the other things he and his wife have accumulated over the years.

If he should die, it could be quite a mess.

You'd be surprised how many people are in this boat. And that's a constant source of amazement to us, since it's so simple for a man to keep his Will up to date.

If you haven't reviewed your Will lately, it might be a good idea to set up an appointment with your lawyer this week.

And if you think there might be a place in the picture for Old Colony as executor or trustee, we'd be glad to talk it over.

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# Thomas Dunn

IN AN AGE OF SPECIALIZATION, rare indeed is the thoroughly versed, all-around musician that typified the 17th, 18th and 19th Century classical masters. But Thomas Dunn is that very rare craftsman—harpsichordist, organist, musicologist, choral conductor, orchestral conductor, and teacher.

His approach to conducting has been described as "modesty in the face of genius, seeking out the composer's intent, never wilfully imposing his own 'interpretation.'" His vast audiences, and critics, long ago realized that "... whatever Mr. Dunn tackles musically, is worth doing and done memorably well."

Mr. Dunn is widely known and acclaimed for his achievements as conductor and music director of the Festival Orchestra and Chorus of New York, and for his recordings with RCA and Decca.

Since assuming in 1967 the added responsibilities as music director and conductor of the Handel and Haydn Society, America's oldest active choral society, he has received even more critical acclaim, climaxed last year with his dynamic concerts in Symphony Hall.

In addition to these duties, Mr. Dunn is also director of music at New York's Church of the Incarnation, and is Editor-in-chief of E. C. Schirmer Music Publishers.

A graduate of Johns Hopkins University in 1946, the Peabody Conservatory of Music, 1946, and of Harvard University, 1948, Mr. Dunn studied conducting as a Fulbright Scholar at the Royal Conservatory in Amsterdam, the Netherlands, where he was awarded that country's highest award in music, the Diploma in Orchestral Conducting.

At the Peabody Conservatory, Mr. Dunn received a three-year full schol-



arship in organ and the Thomas Prize for interpretation and musicianship.

Mr. Dunn has studied with Charles Courboin, organist of Saint Patrick's Cathedral, New York; Virgil Fox; E. Power Biggs; Ernest White; in choral conducting with Robert Shaw, then associate conductor of the Cleveland Orchestra; G. Wallace Woodworth, Harvard University; and Ifor Jones, conductor of the Bach Choir of Bethlehem, Pa.; harpsichord with Gustav Leonhardt, Hochschule für Musik, Vienna; and the late Dr. Anton van der Horst, conductor of the Netherlands Bachvereeniging and Professor of Orchestral Conducting, Royal Conservatory, Amsterdam.

Mr. Dunn has been organist of the Third Lutheran Church of Baltimore; organist and choirmaster of the Cathedral of the Incarnation, Baltimore; Director of Music of Saint Paul's Church, Chestnut Hill, Philadelphia; and an instructor of theory and applied music at the Peabody Conservatory of Music.

He was also an instructor of music history at Swarthmore College, and conductor of its glee club and orchestra, a lecturer in the Institute for Humanistic Studies for Executives of the University of Pennsylvania, and on the faculty of the School of Sacred Music of Union Theological Seminary, New York.

## SCHÜTZ Musicalische Exequien

EVEN IF NO BIOGRAPHICAL DATA were preserved the *Musicalische Exequien* would tell us much about its composer, Heinrich Schütz (1585-1672). As it is, it confirms all we know about his sensitivity and extraordinary sense of the divine. The beauty of his voice as a boy won him an education along humanistic lines at the Collegium Mauritanum, founded by the remarkably cultured Landgrave Moritz of Kassel. The Landgrave sent Schütz to Italy in 1609. There the young composer formed his technique as a disciple of Giovanni Gabrieli (1557-1612). For fifty-seven years he held the title of Saxon Electoral Kapellmeister. It was most unfortunate that during this time the chapel at Dresden suffered the deterioration which struck virtually all cultural institutions in Germany, while the Thirty Years' War turned that country into a battleground. His patron, the Electoral Prince Johann Georg I, did not have the same interest in knowledge and art which Landgrave Moritz had; he was concerned more with military matters. Since his presence at court was not necessary at all times, Schütz made a second trip to Italy (1628) and discovered the new worlds of expressive sound explored by Monteverdi. He immediately mastered the new techniques, incorporating them into his personal style.

Schütz complained bitterly about the unfortunate state of the chapel, but to no avail. He accepted temporary posts at Copenhagen, Wolfenbüttel and elsewhere during this time. By the time Johann Georg I died and his music-loving successor came to the throne, Schütz was a tired man and eligible for a pension, which was promptly granted. He retained his title of Electoral Kapellmeister, but only occasionally was his service required. Having lost his hearing toward the end of his life, Schütz spent his time in meditating on the Scriptures and preparing for death. He "gently and blessedly departed life without a tremor" at the advanced age of eighty-seven years and twenty-nine days.

Schütz's fine education and sensitivity to the nuances of language made him aware of the requirements for clear and expressive musical declamation of a text. One of his pupils, Christoph Bernhard (1627-1692), published a treatise on composition which surely includes many elements which were part of Schütz's own instructions to him. Schütz, a humanistic musician, viewed composition as an art which could be taught just as any other liberal art. Music should illustrate or "express" a text after the fashion of rhetorical speech. An entire system of musical devices (*figurae*), the equivalent of literary figures of speech, was codified. This system was erected on the foundations of Renaissance polyphony which Schütz considered the basis of all compositional technique. Indeed, the *Musicalische Exequien* is a splendid testimony of his commitment to the *stile antico*. The use of *figurae* represents a conscious departure from the older style, in the interest of a more forceful declamation of the text.

We are familiar with many of the common-coin musical phrases which were subsequently elevated to the status of *figurae*. A few examples may be intelligible without musical illustrations: a *saltus duriusculus* (a rather harsh leap) is a

leap spanning an unusual interval; a *climax* is the repetition of a motive each time at a higher pitch; the *aposiopesis* is a pause in all parts; a *parrhesia* is an unstable interval, etc. Similar devices occur in all music; e.g., a composer can repeat for emphasis or contrast polyphony with chordal writing to underline a contrast in the text. A musician who is a master of both counterpoint and musical rhetoric is a *musicus poeticus* who does not compose "in order to share emotions and feelings or to express himself in music. Rather, in the act of composing, he is like a scholar whose attention is fixed . . . on an object (for example, on a text whose meaning must be made clear) and on the means whereby it can be musically dramatized. He is guided not so much by the demands of the public for music pleasing to the ear as by . . . the nature of the subjects with which he is dealing." (H. H. Eggebrecht, *Heinrich Schütz, Musicus poeticus*) Thus, in this view, the emotional impact of Schütz's music is a by-product of his concern for a persuasive rhetorical communication of the meaning of the text.

The *Musicalische Exequien* was composed for the funeral rites of Prince Heinrich Posthumus von Reuss in 1636. The actual composition took place while the prince was yet alive, since he had the work performed in his presence several times. In the commemorative poem prefixed to the score, Schütz reflects on the dolorous condition of Germany during the Thirty Years' War and contrasts it with the excellent music at the court of Prince Heinrich, who was himself an enthusiastic participant in musical performances at his court. Schütz's attachment to this patron must have been warm and personal; he prays that both he and the sovereign might be received into the heavenly choirs.

The work is divided into three sections: I. Concerto in the form of a German Requiem; II. Motet; III. Song of Simeon. The only accompaniment specified is a soft organ and a bass viol. The chorus and soloists alternate in part one. The former sings in reply to the soloists the invocations which correspond to the "Kyrie" and in the chorale strophes of the "Gloria." (Schütz intends the section which begins "Also hat Gott die Welt geliebt" to be regarded as the "Gloria.") The scriptural and chorale texts of the *Musicalische Exequien* had been chosen by Prince Heinrich and were inscribed on his coffin. In all cases, the declamation of the text is more important to Schütz than preservation of the traditional chorale melody. The duets (solos) are more "affective" than the choral sections, but have only a modest use of coloratura. The motet ("Herr, wenn ich nur dich habe"—a text chosen by the prince for his burial sermon), is the Venetian polychoral style. An easily heard *figura* is the *suspiratio* (rest) which throws into relief the direct address "Herr." A dramatic element is introduced in the Song of Simeon: besides the five-part chorus singing the text of the canticle, there is a three-part chorus of soloists (placed apart) which represents a "blessed soul" with two seraphim.

The *Musicalische Exequien* stands at a central point in Schütz's creative *oeuvre*. The purely ornamental figures of a decade earlier have been pruned away in favor of organic integration of text and music. The *concertante* and polychoral writing is of the highest mastery. The work truly stands in a class by itself, sharing the brilliance of the polychoral works and *Sacrae Symphoniae*, the expressiveness of the *Kleine geistliche Konzerte*, and showing the way to the unutterably spiritual and profound *Passions*, the fruits of Schütz's old age.

J. H. DYER

UNLIKE MOST OF STRAVINSKY'S WORKS, *Histoire du Soldat* (1918), was not generated by the presence of a commission and the assurance of an immediate performance. The composer found himself in a financial plight as a result of World War I, which cut off his royalties, and the Russian revolution, during which his assets in Russia were confiscated. He suggested to the Swiss novelist, C. F. Ramuz, that they collaborate on a theatrical production which could be taken on a tour of the Swiss cantons and thereby produce some revenue. Ramuz did not fancy himself a playwright, so the work was conceived as a "narration" (*histoire*) with spoken dialogue; there is no singing. Ramuz wrote about *Histoire* some years later (in *Souvenirs sur Igor Stravinsky*). "Its merit (if it has any) is that it was not the result of esthetic preoccupations; it did not pretend to be the expression of any doctrine; it was not a manifesto; it owes everything to the occasion."

Stravinsky has talked more about himself and his works than any composer in history. (Wagner is not nearly as informative as Stravinsky.) He has documented the genesis of *Histoire* principally in *Expositions and Developments*: "I discovered my subject in one of Afanasiev's tales of the soldier and the Devil. In the story that attracted me, the soldier tricks the Devil into drinking too much vodka. He then gives the Devil a handful of shot to eat, assuring him it is caviar, and the Devil greedily swallows it and dies." This is similar to the card game scene in the actual *Histoire*. An itinerant company had to be small and thus only a few instruments could be used. Seven are called for: a treble and bass representative from the string, wind and brass families, plus percussion. The "actors" include a narrator, the soldier, the devil and a princess. A local painter, René Auberjonois, designed the set and costumes. Neither Stravinsky nor Ramuz (who depended on the sale of his novels in France) had enough capital to produce even this modest spectacle. Fortunately, Werner Reinhardt sponsored the work and offered Stravinsky a belated "commission" for the completed composition. The first performance took place in Lausanne on September 28, 1918, with Ernest Ansermet conducting. The projected tour never materialized because a flu epidemic struck the next day and all public halls had to be closed.

*Histoire du Soldat* incorporated many elements which were novelties in 1918. The players and musicians share the stage throughout. Stravinsky's justification for the presence of the musicians on stage seems strikingly modern in view of some recent experiments involving the visual and spatial elements of music. "The sight of the gestures and movements of the various parts of the body producing the music is fundamentally necessary if it is to be grasped in all its fullness . . . why not follow with the eye such movements as those of the drummer, the violinist, or the trombonist, which facilitate one's auditory perceptions." (*Chronicle of My Life*, 1935) The distinctiveness of the orchestration has often been noted. A chamber orchestra was an innovation in those days, though Satie had used an aggregation like Stravinsky's five years before. Honegger was scoring for a different kind of chamber orchestra in *Le Dit des Jeux du Monde* (heard earlier in these concerts), which was premiered a few weeks after *Histoire*. All seven instruments are rarely used simultaneously, Stravinsky preferring to allow the separate timbres to be heard un-mixed.

The music of *Histoire* is generally considered to be the first in the line of neo-classic works ending with *The Rake's Progress* (1948-51). (Nick Shadow in the latter is a more urbane version of the devil in *L'Histoire*.) The irresistible rhythmic drive, changing metric patterns and polyrhythms of the present work, place it in the line of descent from the *Rite of Spring*. Jazz influence is not restricted to the rhythms of the "Ragtime" movement, but surfaces also in incidental chromaticisms related to primitive jazz (according to A. Tansman). Tonal centers are asserted by repetition and by the pure triads which survive the spicy dissonances within phrases. The hard and vital instrumental lines found in *L'Histoire* suited the objective attitude of the neo-classic works. The quotations of other music which are so sparkling in *Pulcinella* and *Jeu de cartes* have their prototype in the "Grand Choral" with its allusions to "A Mighty Fortress."

*Histoire du Soldat* retells the Faust legend in twentieth-century terms; it is neither Russian nor Swiss, but international. The soldier trades his soul (violin) for a book which brings him fabulous riches, only to find that "money's no good for the things that really count, because they don't cost anything; they can't be bought." He manages to recover his violin by losing all his ill-gotten money to the devil in a card game and then forcing wine down the devil's throat. He marries a princess, whom he has saved from some unnamed sickness. They are happy, but she wants to see his former home, and he is filled with nostalgia for it. This is a disastrous mistake, because, as they arrive at the frontier, the devil appears with the violin again and lures the soldier over the frontier, into his power. The narrator draws the moral: "One must not try to add to what he has, what he once had; one cannot be at the same time what he is and what he was. No one can have it all; it is forbidden."

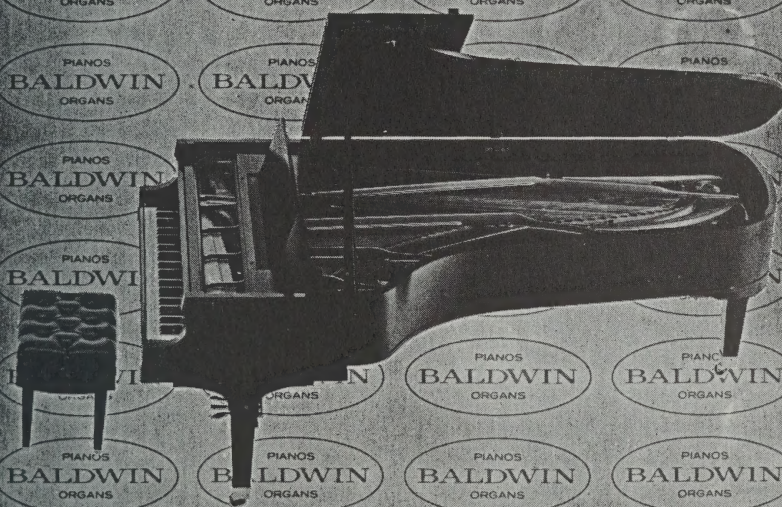
The pessimistic fatalism of *L'Histoire* is, of course, not unique to this work of Stravinsky. The inexorable forces which bear man down in a vortex of misfortune oppress their victims in the *Rite*, *Petroushka*, *Oedipus* and *The Rake's Progress*. There is no salvation for the soldier even though, for a brief moment, happiness seems within his grasp. The hope given in the "Chorale" is smothered by the "Triumphal March of the Devil." The soldier in *L'Histoire* is a universal figure: the eternal victim of world conflict. The words which N. Nabokov applied to Tom Rakewell apply to him: ". . . a puppet in the hands of impenetrable forces which are cruel and amoral. . . . Life is a machine of destiny in which free will has no part." In a letter to C. F. Ramuz, Stravinsky expressed his fear of becoming a pessimist; the subjects chosen by the composer suggest a streak of what Pierre Souvchinsky might call "anti-optimism." Perhaps the sacred works of recent years represent Stravinsky's recourse to a personal deity as the only alternative to a blind fatalism.

J. H. DYER

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—*Thomas Dunn*

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